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CP+ is Japan's major photographic show, where many new products are launched. AP's very own Michael Topham was the only UK journalist to attend this year's show, so don't miss his exclusive interviews with leading industry figures as well as his first impressions of some fantastic new lenses from both Sigma and Fujifilm.

Meanwhile, this issue's main feature is

all about landscape photography accessories. A great scene is essential for successful landscape photography, along with the best camera and lenses you can afford, but that's not by any means the whole story. Turn to pages 16-22 for some expert tripod and lens filter tips, along with our bargain-packed buyer's guide to more general accessories and bags. Now that spring is here, it's time to get outdoors again!

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© JULIAN HERITAGE

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

### Hut Life by Julian Heritage

Sony Alpha 7R, 24-240mm, 1/2000sec at f/6.3, ISO 100

'I was on my way back from an early-morning photography outing at Worthing in West Sussex, when I spotted these beach huts some distance away on the other side of an area of green space,' says Julian of this image uploaded to our Twitter feed. 'The sun was behind them and their silhouettes really grabbed my attention. I experimented with

compositions and knew I needed the human element to add scale and interest. I had to wait some time to get a person in shot, with them walking through the largest gap, combined with them being in full stride for this final image. I took a number of contre-jour images that morning, but this was without doubt my favourite.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 27.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

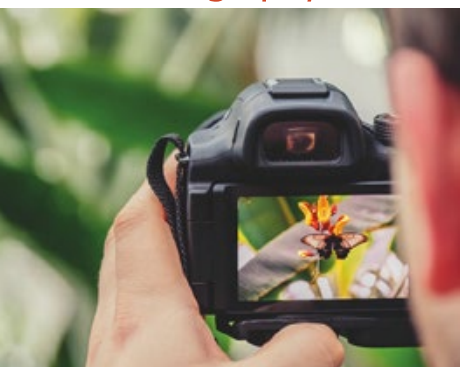
**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 27.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### Photography for the homeless



Charity Accumul8 is working with several hostels across London to bring aspirational photography workshops to London's young homeless; taking place in venues across the city that would ordinarily be closed to them. There will be an exhibition of the work from May. They are seeking pledges – visit [accumul8.org.uk/donate](http://accumul8.org.uk/donate).

### New Nat Geo and Manfrotto bags

National Geographic and Manfrotto have teamed up once again to release a new bag collection – this time inspired by the blue and ochre of the Australian outback. The collection features Manfrotto's Protection System for durability, and is aimed at enthusiast photographers on their travels. Prices begin at £59.90. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).



### Living World photography winners



The Society of International Nature and Wildlife Photographers has announced the winner of its Living World photography competition. Rod Hill from Merseyside was chosen as the winner from more than 320 images, with his shot of a house fly taken using natural light. Rod wins 12 months' membership to the society.

### World's largest USB drive

Kingston has announced plans to sell the world's largest capacity USB flash drive, the DataTraveler Ultimate GT, after announcing the product at CES 2017. It features storage space of up to 2TB and USB 3.1 performance – enough memory for over half-a-million photographs or up to 70 hours of 4K video. Visit [www.kingston.com](http://www.kingston.com).



### Underwater with the Canon G9 X II



Underwater camera-housing manufacturer Fantasea has announced that its FG9X housing is fully compatible with the Canon PowerShot G9 X Mark II – allowing it to be taken safely to a depth of 60m, while retaining full access to buttons and remaining touchscreen operational. Priced £499.96, it's available from [blue-orb.co.uk](http://blue-orb.co.uk).



© ANDREAS HEMB, SWEDEN, SHORTLIST, OPEN WILDLIFE, 2017 SONY WORLD PHOTOGRAPHY AWARDS

## WEEKEND PROJECT

### Shoot a 'Bokehrama'

If you have a passion for portraits, try your hand at shooting a 'Bokehrama' for unusual results. Not only will you achieve shallow depth of field for beautiful blur, but you'll also capture the perspective of a wide angle of view (it's not possible to achieve both with one lens). The technique is similar to that of shooting a panorama – capturing a series of images and stitching them together in post-production. The difference is, shots are stitched together horizontally and vertically. This shot is made up of approximately 50 images, all shot at 200mm. By shooting a sequence of very closely cropped images that covered a wide area of the scene, we were able to achieve this effect.



© HOLLIE LATHAM HUCKER



# BIG picture

## Shortlist for Sony World Photography Awards announced

◀ The shortlist for the Professional, Open, Youth and Student competitions of the 2017 Sony World Photography Awards has now been announced. The range of images is as diverse as it is impressive, and one shortlisted photographer is Swedish-born Andreas Hemb.

'I was sitting in a hide in the pitch-black night,' says Andreas of this image, taken at Zimanga Private Game Reserve in KwaZulu-Natal, South Africa, 'when a herd of Cape buffalo appeared at the water hole. This image was taken using in-camera multiple exposure. I used a tripod, for the first exposure and flash for the buffalo. Without changing position, I took a second image without flash and exposed for the stars.'

The overall winners will be announced on 20 April in London. Visit [www.worldphoto.org](http://www.worldphoto.org).

## Words & numbers

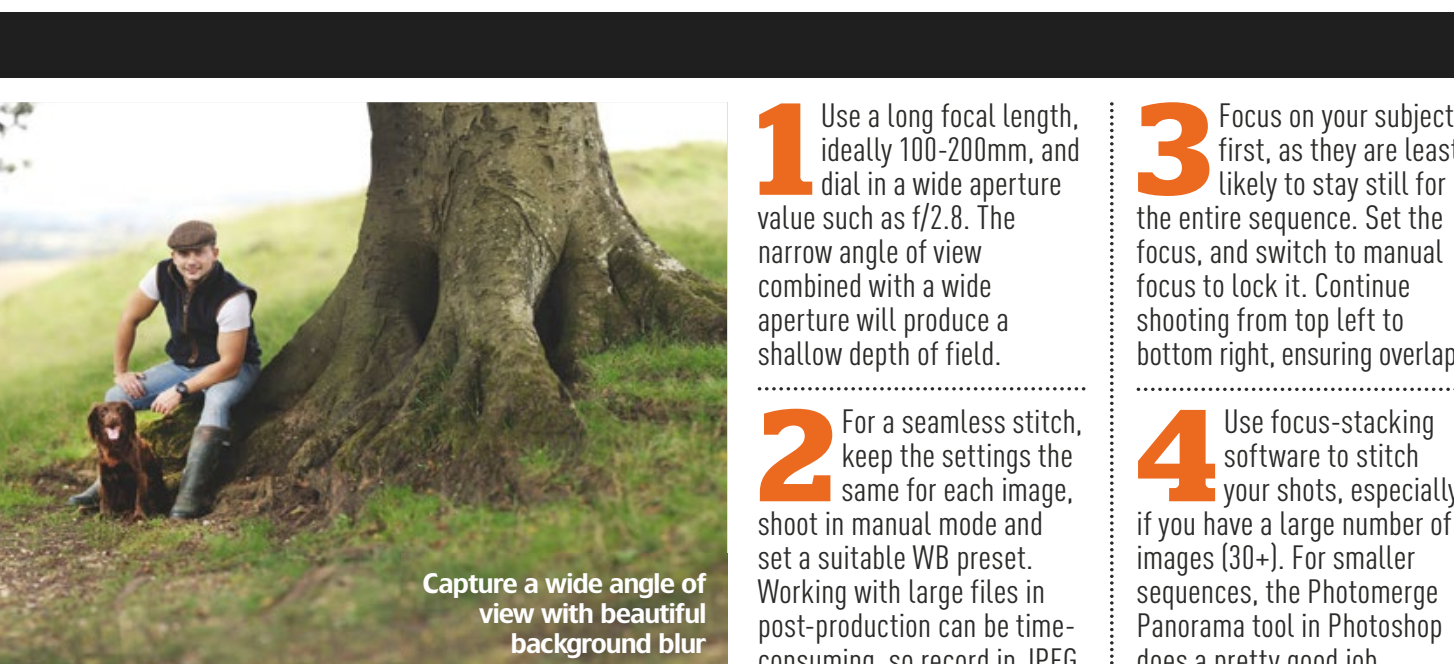
Essentially what photography is, is life lit up

**Sam Abell**  
US photographer, b. 1945

**49**

Number of countries represented in the Sony World Photo Awards 2017 shortlist

SOURCE: SONY



Capture a wide angle of view with beautiful background blur

**1** Use a long focal length, ideally 100-200mm, and dial in a wide aperture value such as f/2.8. The narrow angle of view combined with a wide aperture will produce a shallow depth of field.

**2** For a seamless stitch, keep the settings the same for each image, shoot in manual mode and set a suitable WB preset. Working with large files in post-production can be time-consuming, so record in JPEG.

**3** Focus on your subject first, as they are least likely to stay still for the entire sequence. Set the focus, and switch to manual focus to lock it. Continue shooting from top left to bottom right, ensuring overlap.

**4** Use focus-stacking software to stitch your shots, especially if you have a large number of images (30+). For smaller sequences, the Photomerge Panorama tool in Photoshop does a pretty good job.



'African Wildlife at Night',  
Will Burrard-Lucas  
(Natural World, Pro)

© WILL BURRARD-LUCAS



# Sony World Photo Awards 2017 shortlist announced

AS mentioned on the previous page, the shortlist for this year's highly popular Sony World Photography Awards has been announced. It is the 10th anniversary of these Sony-sponsored awards, produced by the World Photography Organisation.

This year saw a record number of participating photographers, with 227,596 images entered across the awards' Professional, Open and Youth categories. A total of 183 countries was represented in the submissions, 49 of which are

reflected on the shortlist, with photographers from a further 11 countries reaching the commended list. The UK came second in both the number of entries submitted, as well as the number of successfully shortlisted photographers.

The shortlisted photographers now go on to compete for the overall grand prizes, with cash prizes standing at \$25,000 for the Photographer of the Year and \$5,000 for the overall Open winner – as well as a raft of Sony imaging equipment.

The winning, shortlisted and commended images will all be exhibited as part of the Sony World Photography Awards & Martin Parr 2017 Exhibition at Somerset House, London. The large-scale exhibition will open on 21 April and will feature rarely seen work by Martin Parr, who was a recipient of the awards' Outstanding Contribution to Photography prize. The exhibition will run in London until 7 May, before beginning a worldwide tour.

Judges this year were impressed with the solid narratives and strong visual language of a variety of subject



© BARRY TWEED-RYCROFT

Barry Tweed-Rycroft (Architecture, Open)

matters. Scott Gray, World Photography Organisation's CEO, says: 'This year, more than any other, the entries have shown great integrity and are characterised by their considered approach. Beautiful works of photographic art, not snapshots, have been presented to the judges and I am delighted to see that our esteemed juries have chosen to reward the pure skill, artistic interpretation and thoughtfulness of the photographer, rather than simply the subject matter the photographer has captured.' To see the shortlisted images, visit [www.worldphoto.org](http://www.worldphoto.org).



© FELICITY MCCABE

Felicity McCabe (Natural World, Pro)



Adobe

Raw HDR capture  
on Lightroom app

ADOBE has announced an update with a new set of features for its popular Lightroom app for mobile devices – headlined by the arrival of raw HDR capture for both Android and iOS users.

Reportedly the new HDR mode works by scanning the scene in your images automatically to determine the correct exposure range and then capturing three DNG files that are then automatically aligned, merged, de-ghosted and tonemapped in the app.

In addition to this update for HDR capture, mobile users will also benefit from small quality-of-life adjustments, including the ability to export the original file, radial and linear gradient tools, as well as being able to use gestures to rate and review images.

The free update is available now. Visit [www.adobe.co.uk](http://www.adobe.co.uk).



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Hasselblad's X1D with the recently announced XCD 120mm Macro lens



# Hasselblad announces fresh lenses for X1D

**B**UILDING on the release of the X1D in 2016, the Swedish mirrorless manufacturer has announced plans for several new XCD-line lenses to complement it – including macro, wideangle and zoom.

First is the XCD 120mm f/3.5 macro lens. This aims to provide the best possible image quality across the frame, while providing the flat image field expected from a macro lens. Hasselblad says the lens should prove suitable for close-up work up to a 1:2 image scale, and also as a mid-range telephoto lens for portrait

or other photography requiring a longer focal length. Auto or manual focusing goes from infinity to 1:2 without the need for extension tubes.

Like the other XCD lenses in the series, the XCD 120mm Macro lens features an integral central shutter offering a wide range of shutter speeds and full flash synchronisation up to 1/2000sec.

Hasselblad product manager Ove Bengtson said: 'The XCD 120mm Macro lens complements the existing XCD dedicated autofocus lenses which were

developed to support optical quality and portability. This is the first addition to the X1D range of lenses in 2017 and we are excited to launch more lenses later in the year.'

During the course of 2017 Hasselblad also plans to launch the XCD 35-75mm zoom, XCD 65mm, and XCD 22mm wideangle lenses. By the beginning of 2018, the X1D is scheduled to have access to seven dedicated XCD lenses – as well as all 12 HC/HCD lenses using the XH lens adapter.

Full details on pricing and specifications will be released later this year.

## Wex Photographic and Calumet to merge

**P**HOTOGRAPHIC retailers Wex Photographic and Calumet are set to merge, following Wex's sale to Aurelius, an investment company.

Aurelius has bought the specialist retailer from Barclays for an undisclosed sum. Between them, Wex Photographic and Calumet Photographic have combined revenues of €175 million. Aurelius has stated that the merger will 'create a leading omni-channel offering servicing the enthusiast and professional market across the UK and Europe.'

Wex Photographic, which recently acquired repair and rental specialist Fixation, is currently the UK's largest online specialist photography retailer, with more than 17,000 products available and a 4,300ft<sup>2</sup> showroom in Norwich.

Calumet Photographic, meanwhile, operates 17 stores across Europe, including eight in the UK. Founded in 1939 as Calumet Manufacturing Co., the company began by selling sporting goods before focusing on photography. The company also specialises in equipment rental and video, and boasts a range of own-brand products.

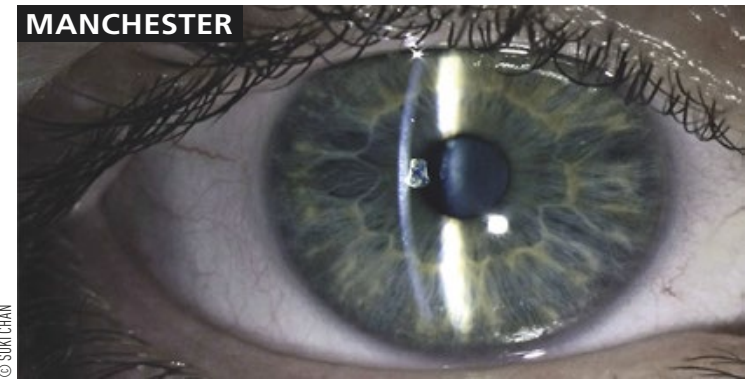


Calumet Photographic has eight UK stores

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



### MANCHESTER

#### Lucida and Lucida II

Weaving together images, bio-medical research and individual testimonies, this exhibition featuring camera obscura work by artist Suki Chan, explores the complex relationship between the human eye and the brain.

[www.cfcca.org.uk/exhibition/suki-chan](http://www.cfcca.org.uk/exhibition/suki-chan), until 30 April



### EDINBURGH

#### The Collection Series

This exhibition features work from the photography collection of David Eustace, as well as images from documentary photographer Alan Dimmick's archive. This two-part display marks the continuation of an annual series of exhibitions aimed at increasing the visibility of photography collections in Scotland.

Until 9 April, [www.stills.org](http://www.stills.org)



### LONDON

#### Before They

Jimmy Nelson has travelled the globe to photograph indigenous communities for his long-term project Before They. The exhibition will showcase new photographs alongside recent images taken in remote locations across China, French Polynesia, Mongolia, Tanzania and Chad.

Until 8 April, [www.atlasgallery.com](http://www.atlasgallery.com)



### BRADFORD

#### Britain in Focus

#### Britain in Focus

Britain in Focus: A Photographic History is a major new exhibition at the National Media Museum, exploring the fascinating history of British photography, from everyday snapshots to world-renowned images. It partners a three-part documentary series on BBC4.

Until 25 June, [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk)

### DSL R workshop

If you know someone who is new to photography and, more specifically, the world of digital, then this could be the course for them. The RPS is offering a one-day course in f-stops, shutter speeds, ISOs and compositions.


25 March, [bit.ly/2meLDeW](http://bit.ly/2meLDeW)





# CP+ 2017 Show report

The annual CP+ Camera and Photo Imaging Show in Yokohama, Japan, is a hotbed for new product announcements. **Michael Topham** reports on his recent visit

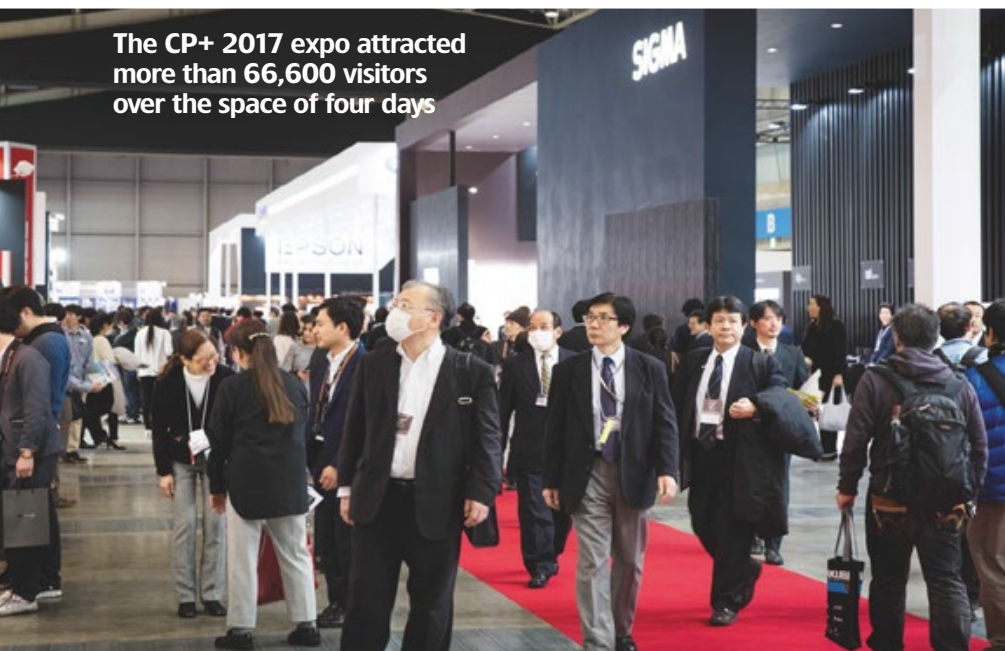
 THOUGH not on the same grand scale as Photokina, Japan's annual CP+ event presents a great opportunity to get hands-on with the latest cameras, lenses and other photo-related gear that we can expect to go on sale in the next few months.

Here at AP we're devoted to bringing you our first impressions of the latest kit, so we took a flight to the Far East to visit the show, speak to different manufacturers and check out what's new.



© MICHAEL TOPHAM

Photographers and visitors to CP+ 2017 flocked to Sigma's stand to look at the manufacturer's spring collection range, comprised of four new lenses



© MICHAEL TOPHAM

The CP+ 2017 expo attracted more than 66,600 visitors over the space of four days



The Sigma 100-400mm f/5-6.3 DG HSM Contemporary is likely to be a hit with APS-C DSLR users

© MICHAEL TOPHAM

## Sigma steals CP+ 2017

 IF A trophy were to be awarded to a manufacturer for creating the most buzz at CP+ this year, Sigma would be on the receiving end. The recent release of four full-frame lenses, made up of three Art-series optics and one Contemporary lens, drew thousands of visitors to the stand to take a closer look.

The first lens I got my hands on was the new Sigma 100-400mm f/5-6.3 DG OS HSM Contemporary. Unlike Sigmas's Sport and Contemporary 150-600mm zooms that are aimed at a prosumer audience, this lens is designed to appeal to the hobbyist and aspiring amateur. No sooner had I rested it in the palm of my left hand did I start to appreciate how much smaller and

lighter it is than telephoto zooms of comparable focal length. Making the lens 1/3 stop slower than alternatives such as the Canon EF 100-400mm f/4.5-5.6 L IS II USM and Nikon AF-S Nikkor 80-400mm f/4.5-5.6G ED VR has made this possible. Mounted to an APS-C DSLR it's equivalent to a 150-600mm lens, and though it may have consumer-level status, the build quality is top drawer. It comes with some nice touches too like the small indentation around the base of the removable lens hood that allows the user to operate the zoom easily in a push/pull fashion, as well as controlling it in the traditional way via the zoom ring. It doesn't have a tripod collar or tripod socket, but this





© MICHAEL TOPHAM

We were among the first to get hands on with the new Sigma 14mm f/1.8 Art

doesn't take much away from what's an impressive zoom that looks set to be a big hit with those looking to pursue photography as a hobby and buy their first serious telephoto lens. It's a lens that's also compatible with Sigma's MC-11 adapter, which will no doubt please Sony Alpha 7-series users who have few zooms of this focal length to choose from.

### Pro spec 24-70mm f/2.8

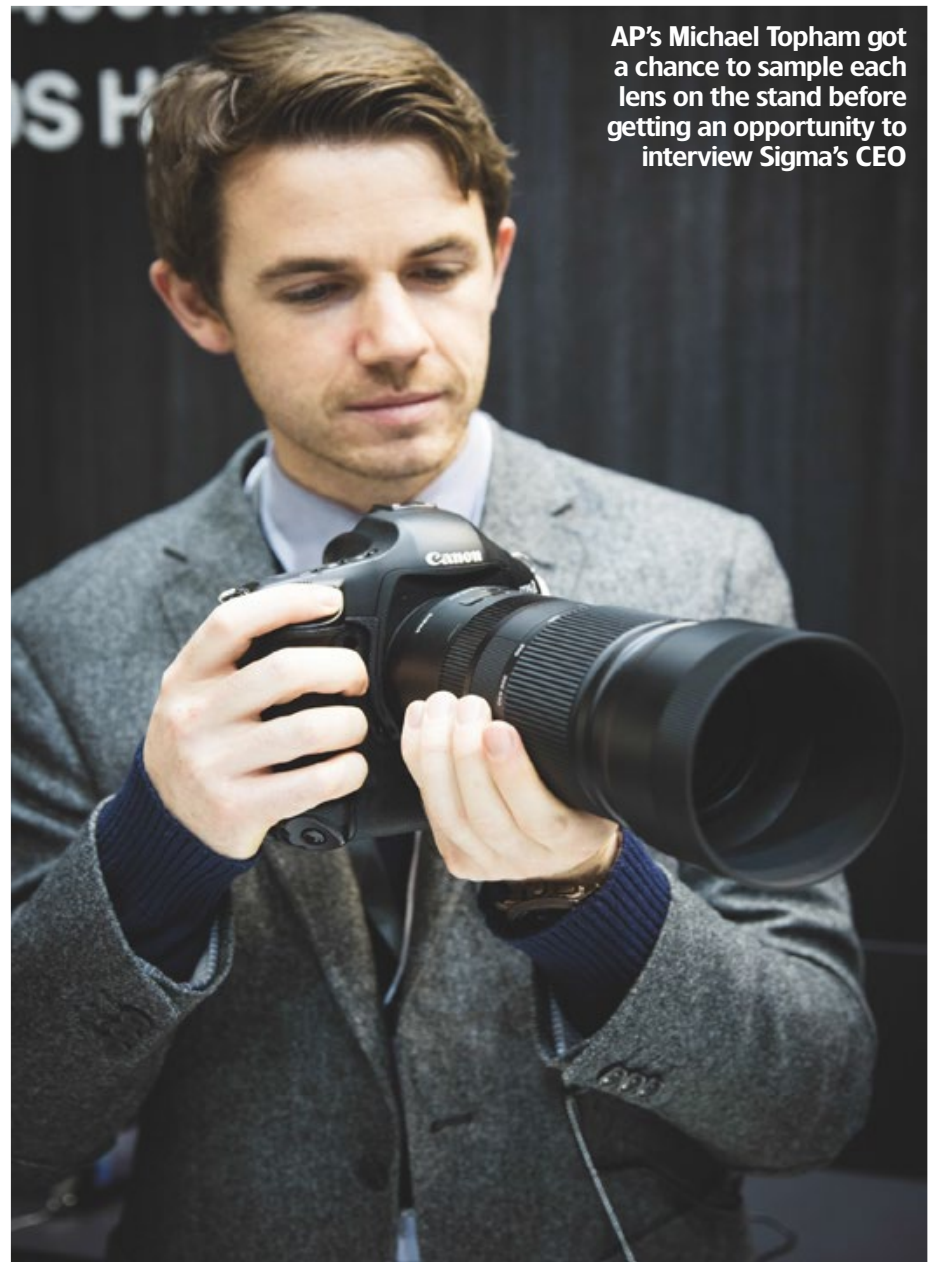
The second optic I got to try was the new 24-70mm f/2.8 DG OS HSM Art – a lens I was told is very challenging to manufacture because of its wide angle of view. To ensure the lens fulfils the requirements of the Sigma's Art line, it integrates three Special Low Dispersion (SLD) elements alongside four aspherical lens elements to minimise optical aberrations. It's brought up to date by incorporating Sigma's clean Art-series styling and at the side of the barrel you get an OS switch to turn on optical image stabilisation – a feature you don't get on all pro-spec 24-70mm f/2.8 zooms. It's smaller than many of its 24-70mm rivals too. Operability and handling wise, the zoom ring offers a consistently smooth motion across its range and doesn't extend too far at 70mm, ensuring a well-balanced feel in the hand whatever the focal length used. Like the new 100-400mm f/5-6.3 DG OS HSM Contemporary lens, the zoom ring rotates anticlockwise as you extend the zoom and its newly designed Hyper-Sonic Motor (HSM) offers 1.3x the torque of the previous version.

Samples of the new 14mm f/1.8 Art were hard to come by on

the Sigma stand, but a wave of my press pass in the right direction meant I soon got one in my hands. Sigma has created a world first with this lens and we've been told to expect an impressive distortion result of less than 1%. It features the same well-received aspherical optical design as the 12-24mm f/4 DG HSM Art and sports a large bulbous front element with a fixed petal-shaped lens hood. Canon and Nikon versions of the lens feature a new rubber sealing around the mount to improve weather resistance when it's coupled to the camera – something you also get on the new 24-70mm f/2.8 and the 135mm f/1.8. It has a similar feel to Sigma's 20mm f/1.4 DG HSM Art lens, albeit with a larger manual focus ring. During an interview with Mr Kazuto Yamaki, CEO of Sigma Corporation, he explained there's demand for a fast wideangle prime, especially from astrophotographers. He says, 'If you use an f/2.8 lens for astrophotography the exposure time can often be as long as 30 seconds. In this instance the stars move and you can't capture them perfectly circular. If you use a lens with an aperture of f/1.8 the exposure time can be shorter than 15 seconds at ISO 3200.'

### Prime for portraiture

During my visit to CP+ I also tried out the new Sigma 135mm f/1.8 DG HSM Art – Sigma's second 135mm lens, which follows on from one it produced in 1976. With all other primes of this focal length on the market being quite old designs, Sigma has turned to its new 85mm f/1.4 DG HSM Art as the benchmark for optical



AP's Michael Topham got a chance to sample each lens on the stand before getting an opportunity to interview Sigma's CEO

performance. Designed to appeal to those who regularly shoot portrait or live stage work, it's a little shorter than the 85mm f/1.4 DG HSM Art but has a similar thickset barrel. It's solidly made and differentiates itself from other Art primes with a focus limit switch giving users control of how far the focusing element moves. With the focusing glass inside this lens being heavier than others, it

also uses a new, faster Hyper-Sonic Motor (HSM). The combination of mid-range telephoto focal length and wide maximum aperture delivered a sensational shallow depth of field to images in the short amount of time I spent using it. All I can say is that portrait shooters out there will want to start saving for one. If we were to hazard a guess we expect it to cost around £1,200.



© MICHAEL TOPHAM

The 135mm f/1.8 DG HSM Art (right) is smaller than Sigma's 85mm f/1.4

Pricing and availability of all the lenses we got hands-on with are yet to be released, but we'll bring you this information as soon as we get it. To read about the other new products we saw at CP+ 2017 head to [www.amateurphotographer.co.uk/CP+](http://www.amateurphotographer.co.uk/CP+)





AP's Michael Topham stands with Sigma's CEO, Mr Kazuto Yamaki

# Interview with Mr Kazuto Yamaki, CEO of Sigma Corporation

During our interview we found out more about Sigma's latest lens releases. Mr Yamaki also commented on today's currency fluctuations where the yen remains strong against the pound

## Interview

**AP:** How significant are the latest lens announcements for Sigma?

**KY:** These lenses are important for us. With these four lenses we can show our capability. We can develop very high quality lenses like the 14mm and 135mm, but we can also develop a relatively lightweight and compact lens like our new 100-400mm. We want to show customers our capability and produce a wide range of excellent products.

**AP:** How do you think the camera market is likely to be affected by currency fluctuations making the yen comparatively strong against the pound and dollar?

**KY:** I don't think it impacts the actual sales. It affects our revenue and profit on the Japanese side. Prices have already gone up since

Brexit and the pound devalued very quickly after 23 June. It has recovered slightly since. Our competitors have put their prices up, but we've managed to delay for as long as possible. We did put our prices up slightly in January. I think retailers are still holding on to stock that they bought at lower price, but eventually it will work its way through to the consumer. The retailer will sacrifice some profit and we (Sigma) will sacrifice profit.

**AP:** You're clearly out to target full-frame users with the latest releases in the Art-series.

**Will Sigma continue to produce affordable lenses for amateur photographers and for the general hobbyist?**

**KY:** Yes, of course. We prioritise on high-performance, high-quality lenses more so than the affordable lenses, but this doesn't mean we'll forget amateur photographers, the hobbyist or these kind of users. We will continue Sigma's

contemporary range of lenses.

**AP:** The DSLR market continues to be challenged by the rise of mirrorless. How does Sigma continue to sell lenses in such a challenging market?

**KY:** I think we need to adapt to the market trend, so if customers choose mirrorless cameras more, we will produce lenses for them. We will adapt our services to the market trend.

**AP:** There have been rumours of a Sigma 135mm f/1.8 since 2013. Why has it taken so long to bring this lens to market?

**KY:** I don't remember exactly, but the rumour was not correct. We started working on the lens after the rumours.

**AP:** You say it's able to resolve more than 50 million pixels. How much more are we talking?

**KY:** Our statement is that the 135mm f/1.8 is usable with cameras with a 50-million-pixel resolution. With regard to the centre resolution, it outperforms 50 million pixels.

**AP:** So could it be used with a sensor that is possibly higher than 50 million pixels?

**KY:** Yes.

**AP:** The 135mm f/1.8 isn't equipped with optical stabilisation. What's the reasoning behind this?

**KY:** We wanted to prioritise optical performance. If we'd implemented OS we would have to compromise performance a little bit. The other thing is that the lens would have become much bulkier if we had implemented optical stabilisation and we may have had to compromise the aperture down to f/2, possibly even f/2.8.

**AP:** What the reason for including a focus limiter on the new Sigma 135mm f/1.8 DG HSM Art?

**KY:** The focusing glass moves across a large range. In some instances photographers may not want the focus element to move from infinity to the closest focus distance. In this case customers can enjoy faster, quicker focusing.

**AP:** Do these latest releases complete the lineup of Sigma Art prime lenses?

**KY:** We've introduced many prime lenses since the Sigma 50mm f/1.4 DG HSM Art. I have not decided yet, but in the future you may see more prime Art lenses being added to the range.

**AP:** Out of the four lenses Sigma has released at CP+, which do you envisage selling the most of?

**KY:** At CP+ most of the audience are made up of photo enthusiasts so I think the 14mm f/1.8 DG HSM Art and the 135mm f/1.8 DG HSM Art will be very popular. I have met with some dealers in Japan and they're very interested in the 100-400mm f/5-6.3 DG HSM OS Contemporary. Many manufacturers offer 70-200mm lenses and bulky 100-400mm lenses. Our lens bridges the gap.

**AP:** Last year when we spoke you mentioned you could see DSLR and mirrorless cameras running side-by-side. Do you still feel the same?

**KY:** I don't think mirrorless cameras can be as good as DSLRs for moving subjects. Mirrorless does have its benefits – focusing is accurate and you can get instant feedback for white balance and exposure, which remains a huge advantage. I think the majority of interchangeable-lens cameras will be mirrorless in the future, but this doesn't mean DSLR will die.

To read more of our interview with Sigma's CEO, head to [www.amateurphotographer.co.uk/sigmainterviewcp+](http://www.amateurphotographer.co.uk/sigmainterviewcp+)



# Interview with Mr Makoto Oishi, Fujifilm's Sales and Marketing Group

There was great interest in the GFX medium-format camera on the Fujifilm stand at CP+. During our visit we also spoke with Mr Makoto Oishi about all things GFX and X-series system related

## Interview

**AP:** Fujifilm had a big year last year. How much of the success of 2016 do you put down to the launch of the X-T2?

**MO:** With the X-T2 we developed new technology, not only for this camera but also for the X-Pro2. We developed our own new sensor and new processor, which came together to produce high image quality and an improved performance. This combined with the capability of 4K video. It has been very successful for us and we've had a great reaction from many users. We've sold more X-T2s than we ever expected.

**AP:** What has Fujifilm done to resolve the stock issues of the X-T2 around the world? It's our understanding you couldn't make them fast enough?

**MO:** As you know, last year we had a big earthquake. We experienced some issues with our supply chain, not only with regard to the sensor but also with some semi-conductor devices and EVF and so on. From this year we're in a better position and we have enough stock.

**AP:** Is there still a performance gap between DSLR and mirrorless with regard to autofocus speed and accuracy?

**MO:** DSLR still has advantages with its dedicated phase-detection autofocus. Some mirrorless cameras are really starting to catch up and we know there are areas of our technology that we can improve.

**AP:** How do you think the camera market is likely to be

AP's Michael Topham met with Mr Makoto Oishi on the Fujifilm stand



affected by currency fluctuations making the yen comparatively strong against the pound and dollar?

**MO:** The yen is still at a high price against dollars and pounds. The forecast is looking better, not only for dollars but also the pound. There's a lot of big changes to the pound. The euro is becoming a bit better than last year.

**AP:** Do you think DSLRs will run alongside mirrorless or do you think mirrorless will overtake DSLRs completely?

**MO:** In my opinion, I don't think everything will be mirrorless. I don't think so. Maybe 50/50. At the end of the day it's the customers' choice.

**AP:** Do you see the GFX 50S

being a specialist, niche product or one that has broader appeal beyond professional photographers?

**MO:** Of course our target audience is professional photographers who do landscape, fashion and commercial work. We want to expand the mirrorless market. Nobody cares about the format any more. The GFX system is very small and compact. It's the customers' choice whether they choose APS-C, full-frame or medium format, but medium format gives you a powerful feeling.

**AP:** Is the GFX 50S the first model in a series of GFX cameras?

**MO:** Yes, it is.

**AP:** You've recently announced a new lens roadmap for X-mount indicating a telephoto prime for the X-series coming in 2018. This is an area that Fujifilm seems to have avoided before. Why is this?

**MO:** It's all about priority and market size. A telephoto prime is more for professionals and we want to make sure we support professional sports and wildlife photographers. When we announce our new telephoto prime we also need a higher performance body.

**AP:** Will the focal length be longer than 300mm and will it be optically stabilised?

**MO:** We're still thinking about the focal length and the aperture. There's a big difference between a 200mm f/2.8 and a 200mm f/2 – they're totally different. We need to carefully think about what focal length is going to be best for sports and wildlife photographers.

**AP:** You already have a wideangle zoom in the form of the XF 10-24mm f/4 R OIS. The wording ultra-wide-angle suggests it's going to be wider? Rumors say it's going to be an 8-16mm f/2.8 lens?

**MO:** For now we're just showing the roadmap and not saying more than that. The next lens may be wider.

**AP:** What's Fujifilm's strategy for the remainder of 2017 and looking forward to 2018?

**MO:** Our first priority is to develop some kind of new technology. This new technology can then bring benefits to the end user. We want the market share of mirrorless to continue to rise and our vision is that we (Fujifilm) should get even bigger. Ten years ago we played a big role in the compact camera market, but we were dealing with completely different customers. Now we have more enthusiasts and professionals interested. Our products are totally different from 10 years ago.

**AP:** Fujifilm does everything itself, from designing the sensor and processor to creating the body of the Fujifilm cameras. How important is it, do you think, to undertake the whole process from start to finish?

**MO:** Good question. I think we're in a better situation than some other manufacturers.

To read more of our interview with Fujifilm, head to [www.amateurphotographer.co.uk/fujifilminterviewcp+](http://www.amateurphotographer.co.uk/fujifilminterviewcp+)





# Viewpoint Jon Bentley

Can a joint interest in photography lead to a fitter, happier relationship? Jon Bentley believes there's no need to squirrel your kit away, just get involved in shared photography projects

In my experience, gentlemen photographers of a certain age often seem to be worried about one thing more than any other. And it's not an issue like whether to shoot on digital or film, or whether to use prime lenses or zooms. No, their paramount concern is hiding the amount of money they spend on new pieces of kit for their hobby from their wives and partners.

Strangely, this anxiety never seems to affect women photographers. Their partners are invariably sympathetic to such expenditures it seems, however indulgent. Older blokes on the other hand have to engage in almost daily acts of subterfuge. Disguising a new lens to look like an old one, hoping their new CSC will look so similar to their ancient DSLR to their uninitiated better half that she'll not notice the difference. Or pretending the hit on the bank account was due to essential repairs to the house or the car instead of that new tripod. 'Don't tell her indoors' is the common refrain.

## Active involvement

If you find yourself in this position, I have a suggestion. Get 'she who must be obeyed' more actively involved in your picture taking. In my wife's case the scenario panned out as follows. Mrs Bentley has never been sufficiently interested in

photography to bother with owning a camera. A true technophobe, she gets very irritated by most gadgets and doesn't even have a smartphone. Instead, she prefers an ancient Nokia with buttons. It has a 2-megapixel fixed-focus apology for a camera that produces soft pictures with surreal colours and alarming flare patterns. This doesn't stop Mrs B wanting to take pictures occasionally, but she's invariably disappointed with the results.

It took me a while to realise, but she began hinting that I should be using my camera to take the pictures instead. 'That's a good view,' she might say. Or an unusual plant. Or an interesting character. And so on. At first I asked her if she'd like to borrow my camera to take the picture but it soon transpired that this would take too much effort. So, now I take the pictures myself, on command.

The delight is that this isn't a chore and many of Mrs Bentley's picture-taking ideas are very good. When I buy a new piece of kit Mrs B is always keen to know what it can do. It's a win-win situation if ever there was one. My wife gets to exercise her creativity, I can splash out on new equipment and we both get better pictures. What's not to like?

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



A creative result of Mr and Mrs B's collaboration

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

## Social life

Here are some of our favourite images from the world of social media this week



Twitter



**Steve Palmer** @SillyPigsPlay

Visiting a location and wandering around free from any preconceived shooting ideas can often lead to photographic gold. Here, Steve Palmer has found such a shot in woodland featuring multiple colours and textures.

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Instagram



**Max Rive**

@maxrivephotography

Max Rive is a photographer and adventurer who enjoys depicting the incredible scale of the locations he travels to. In this image we see a human figure dwarfed by the epic landscape and ethereal cloud conditions of Greenland.

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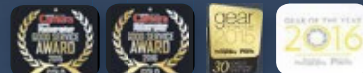


**Max Gor**

Max Gor takes a leaf out of Magnum photographer Alex Webb's book, with a striking image that makes excellent use of colour, light and visual stacking.

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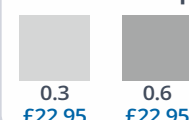
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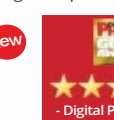
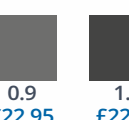
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Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
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Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
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Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
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Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
Nikon 1	Leica M	£39.95	Sony NEX	Leica M	£29.95
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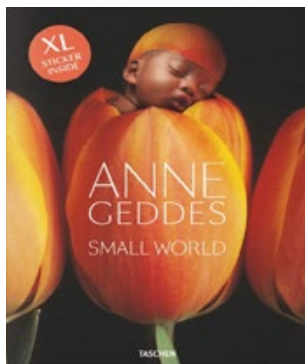
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## Bookshelf

# Small World by Anne Geddes



'123 Pots', six- to seven-month-old babies, Auckland, 1992 by Anne Geddes

It's likely you've seen Anne Geddes' work in some capacity. It could be through the 18 million books or 13 million calendars she's sold to date, or potentially it could be that you've seen the echoes of her work throughout the unparalleled influence that's peppered the burgeoning genre of baby photography. Geddes' work is notable for its whimsical aesthetic. The images can sometimes border on the surreal as Geddes' subjects are put in all manner of scenarios. Some are placed in flowerpots, others are dressed as bees. Where this book really succeeds is the fact that it is a retrospective tome that takes a thorough overview of her impressive output.

### Baby sitters

This retrospective delves into the Geddes' archive stretching back to the 1980s. It



should be apparent immediately that she is a photographer clearly in love with her subject. Geddes has often talked about how every baby is beautiful and as a result chooses not to 'audition' the babies (as much as you can audition a person who still has trouble keeping saliva in their mouth). Geddes' office is chock full of photographs sent to her by hopeful parents and it's when trawling through these images that her subjects are selected. Her sets and lighting are constructed in advance and once the baby model arrives, the shoot is done within half an hour.

What a reader can take from the work is easy to dissect. Geddes' images may seem elaborate, but are notable for their simplicity. Geddes is a photographer who understands the need for minimalism – particularly important with a subject who is likely to get restless. The sets are small and the props simple. The lighting is straightforward and easily achievable with just a few carefully arranged lamps. Geddes' work was, and still is, a reaction to the prevalent method of putting your newborn in their smartest outfit and dumping them in front of a backdrop. What Geddes' work shows is that a little whimsy can bring out the personality of the sitter and elevate the images into something a little more creative. It's a lesson worth bearing in mind for all forms of portraiture.



Published by Taschen, Price £44.99, 238 pages, hardback, ISBN 978-3-836519-47-2 ★★★★★

## Also out now

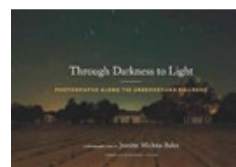
The latest and best books from the world of photography. By Oliver Atwell



© JEANINE MICHNA-BALES

### Through Darkness to Light

by Jeanine Michna-Bales, Princeton Architectural Press, £27.99, 192 pages, hardback, ISBN: 978-1-616895-65-9

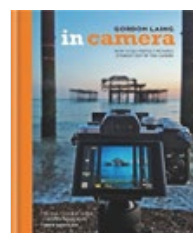


IN THIS historical document, Jeanine Michna-Bales relates a tale that will likely be unfamiliar to you. Between 1830 and 1865, around 100,00 'fugitive' slaves

moved under cover of darkness to escape their life of servitude and seek liberty. They were assisted by a freedom group known as the Underground Railroad, a set of people who sought to free these slaves. In this book, Michna-Bales documents the various locations that were the markers of the fugitives' progress. Each location has been photographed at night, emphasising the mysterious and tension-filled journey each individual had to take. As well as photographs, we also get an insight into the story through a series of documents and newspaper clippings that tell us much about the hideous business of the slave trade. This is a truly fascinating slice of US history and one well served by Michna-Bales' beautiful imagery. ★★★★★

### In Camera

by Gordon Laing, Ilex, £19.99, 208 pages, hardback, ISBN: 978-1-781573-61-7



WE ALL know the feeling of buying a new DSLR, sitting it on the table and wondering exactly what all those fancy buttons and functions actually do. Cameras have now become so advanced you almost, at times, feel alienated by the technology. It's with

this in mind that Gordon Laing has created a book that seeks to put the photographer back in touch with the craft. Rather than focusing on the most basic techniques – a lazy method that so many books of this ilk can tend towards – Laing offers a selection of his own images and pulls them apart to reveal exactly what makes each one work, and the techniques and ideas behind them. It's a fresh approach to the subject of photography and one that is far more engaging than the basic how-to guides that flood the market. For more, see our feature on pages 33 to 39 of this issue. ★★★★★



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# Gearing up for **success**

However good your camera, lens and location, poor accessories – and accessory technique – will undermine your landscapes.

**Geoff Harris** and **Tracy Calder** help you get more from your gear



One of the biggest mistakes that many less experienced landscape photographers make is to assume that the tripod is a very straightforward piece of kit that requires minimal user input – you just erect it, attach the camera and take the picture, right? If only it was that simple. Even light travel tripods require careful thought and practice if you want to get the most from them.

### Tripod basics

The majority of tripods have an extendable centre column which can be used to give you extra height. A common rookie error is to start by lengthening the centre column to the height required, leaving parts of the leg sections still collapsed. This may seem quicker than extending the legs as a photo opportunity unfolds, but it's a false economy as it makes the tripod less stable. Only fully raise the centre column when you really do need the extra height.

If you don't need to raise the tripod to its full height, another essential tip is to use the thinnest leg sections last. Common sense dictates that the thickest leg sections will give you maximum support and stability, especially on a breezy day. Once your tripod is set up, consider attaching your camera bag to the centre column (there's normally a hook to do this). Or simply stand between the prevailing wind and the tripod to shield it from the elements. If you are on soft ground – wet moorland, for example – push the legs firmly down into the ground to provide a solid base, or if on a beach, set up the tripod on rocks or stones. Just be careful as they can be slippery. You can also use snowshoes on unpredictable ground to spread the load of the legs.

### Standing firm

As you take the shot, avoid touching the tripod at all costs. A separate shutter release (cable or Bluetooth) is essential, and don't think you'll make the tripod more stable by



Many tripods have a built-in spirit level, which allows you to ensure your horizons remain straight



When extending your tripod legs, prioritise the wider legs, as this will make your set-up much more stable

gripping the legs as the opposite is likely to happen. Even industry-standard quick-release systems (aka flip locks) such as Arca Swiss require some practice beforehand. Nothing is more frustrating than missing a glorious sunrise as you struggle to attach your camera with cold hands. Finally, if you are using an SLR, lock up your camera's flapping mirror for that extra bit of stability. The camera's manual will tell you exactly how to do this.



### More advanced tripod accessories

Buy the best tripod and head you can afford, but at the same time don't blow hundreds of pounds on a pro landscape set-up if you only take the tripod on holiday once or twice a year (in which case a light travel tripod is a smarter buy). A good accessory for pretty much any landscape photographer is an L bracket. The Manfrotto RC4, for example, enables you to change camera orientation quickly from landscape to portrait without upsetting the shooting position. The bracket also provides a strong and firm grip around the camera when shooting in portrait format, so you can focus fully on getting the best image. At around £100, L brackets aren't cheap, but can make a big difference.

A geared tripod head is another great extra. Geared heads are one of the best-kept secrets in photography; they have rotating knobs that move the camera platform directly, allowing you to fine-tune the composition, and they don't suffer from any of the movement during lock-down of the head that can affect three-way or ball-and-socket heads.

## TRIPODS AND COMPOSITION



© GEOF HARRIS

Don't be afraid to get your tripod legs down low for better compositions

A lot of photographers simply extend a tripod's legs to eye-level, then start shooting. But don't let the tripod dictate things – it may be better to compose from a lower angle, so don't be afraid to adjust the tripod accordingly. Walk around the scene before you erect the tripod and take some shots handheld, which gives you a better idea of the varied compositions you can try. Make the most of the compositional aids built into the tripod, such as the spirit level, if provided.





# Filter tips

LENS filters, such as polarisers and neutral-density (ND) grads, really need a feature in themselves, but don't be intimidated by these very useful accessories. The judicious use of lens filters can transform your landscape photography and they are not really that complicated when you get used to them.

## Getting used to polarisers

If you've not used filters before, circular polarisers are a good starting point – they can deepen blue skies and reduce glare and reflections, but have other uses. They are great for getting more accurate shots of wet rocks, for example, or ensuring wet foliage doesn't reflect the sky and take on a blue tone. As they simply screw on to your lens, many people keep polarisers on all the time, but don't get lazy and activate the effect when you don't need it. It's also important to avoid using a lens that is too wide for a polariser, as you can end up with an ugly 'hot spot' in the middle of the image (in a blue sky, for example).



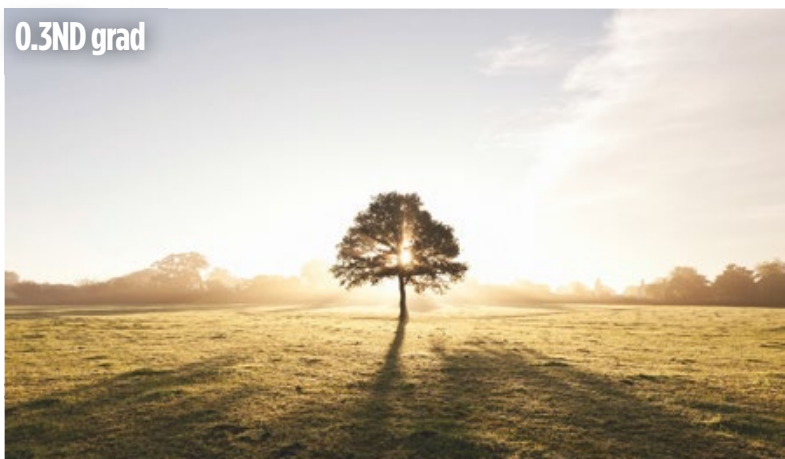
ALL IMAGES © JERRY WALKER

## GRADUATING TO ND GRADS

0.9ND grad



0.3ND grad



For many landscape photographers, ND grad filters are the go-to filter. They are essential for balancing the sky with the foreground to get an even exposure, and for getting contrast and exposure levels right. When putting your ND grad in place, especially when presented with a straight horizon, it's easy to become complacent. It's tempting to just pull the grad down to roughly the point where the horizon meets the sky and then shoot away. This, though, can lead to far too dark a horizon, so be sure to really study the scene and pay particular attention to positioning the grad line correctly and carefully. Should a feature – such as rocks or a cliff – protrude into the horizon line, you might want to set the grad at an angle, so these features aren't too dark in the final image.

**A 0.9ND filter is more suitable here (above left), than the 0.3ND option (below left), which is not as strong**

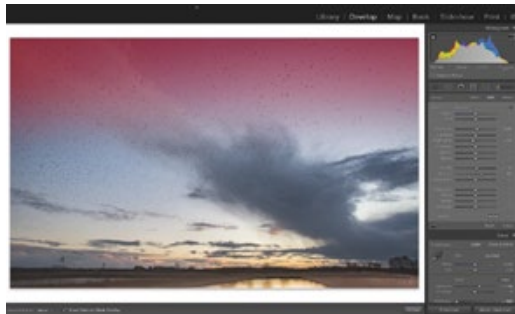
You also need to spend a bit of time studying the density of ND grads. Remember, the darkest part of an ND grad varies in exposure value (EV) between filters. One with a lighter density might cut out only 1EV of light, whereas the darkest can cut out as many as 4EVs of light. You don't want to use a grad that's too strong for the scene, which might result in the sky appearing darker than you'd like.

Selecting the correct filter can be confusing, as manufacturers give them different names. For example, an ND4 is the same density as a 0.6ND – both reduce the exposure by two stops. A good starting point is an ND4 or 0.6ND, which is suitable for the majority of scenes, but this varies depending on the strength of the light. Another useful lens filter for landscapes is a screw-on Variable ND filter, handy for getting 'slow water' effects at long exposures without hopelessly overexposing the image.



## Lee Filters app

If you use a Stopper filter, there's an app for iOS and Android that allows you to pick which ND filter you're using and accurately calculate the new exposure straight from your mobile. When you open the app, you're given the choice of 6 stops (Little Stopper), 10 stops (Big Stopper) or 15 stops (Super Stopper) from the top. With the filter selected, scroll a wheel on the left to match your camera's metered shutter speed (range 30secs–1/8,000sec) without the filter. Simultaneously, a wheel on the right automatically spins to give the correct exposure with the filter attached.

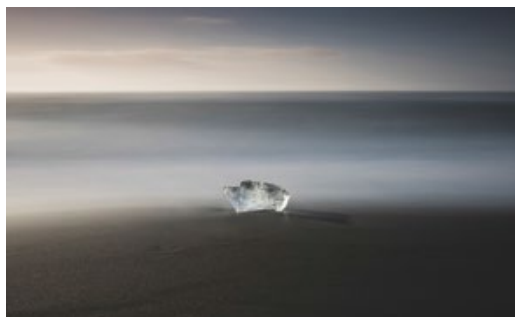


## Who needs filters?

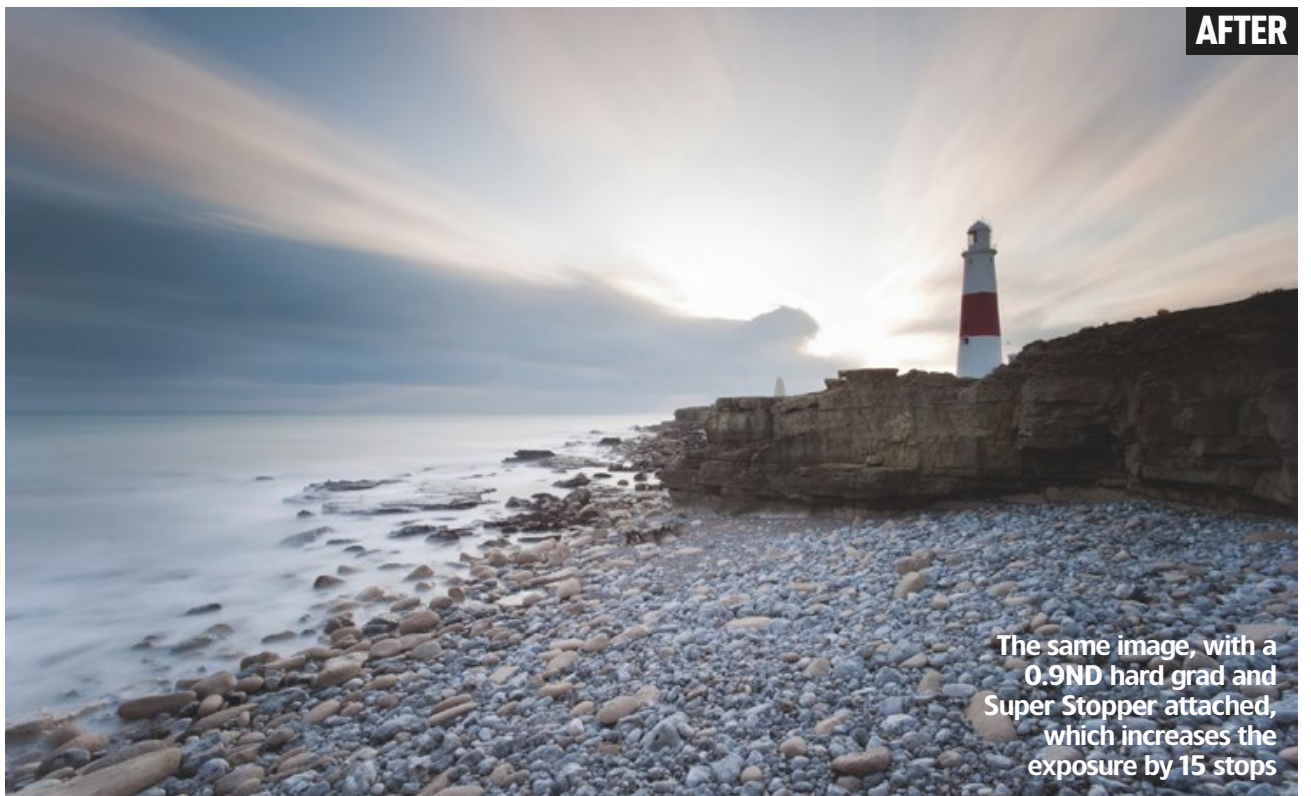
Photo-editing tools such as Photoshop and Lightroom now replicate the effect of filters, particularly NDs. Will this ever replace the physical versions? 'I'm not sure the software tech is there yet,' says Jeremy Walker. 'My theory is that light transmitted through an optical surface looks different from something created on a computer – you need the information on the file to start with. The dynamic range of sensors is improving, but there is still a need for physical ND grads in the short to medium term.'

### Hard or soft

After working out the density of filter required, the next decision is whether to use a hard or soft grad. Hard grads have a sharp transition from clear to dark, and allow the point of transition to be set on the horizon, where the sky is often at its brightest. Soft grads have a much more gradual change from clear to dark, and are suitable for landscapes where there are trees, mountains or buildings above the horizon. The use of a hard grad in these situations would produce a distinct line and ruin the shot.



The unfiltered image



The same image, with a 0.9ND hard grad and Super Stopper attached, which increases the exposure by 15 stops

## Common filter errors

Jeremy Walker, a landscape photographer, Nikon ambassador and course leader, has noticed some recurring mistakes when it comes to filter use. Here's how to make sure you get it right, every time.

### 1 Wrong exposure mode

A lot of people try to shoot in aperture-priority mode. If you then put an ND grad in front of an aperture-priority meter reading, the camera just adjusts the exposure as it thinks the image has got too dark. To avoid your camera negating what the ND grad is trying to do, switch to manual exposure mode.

### 2 Keep the ND grad in

The Lee Filters Stopper range (Little, Big and Super Stoppers

– long-exposure ND filters designed to reduce the amount of light entering the lens by 6, 10 and 15 stops respectively) is highly popular. If you have metered with an ND grad, though, and used it to get the exposure right, don't take the grad out before attaching the Big Stopper. You will need both filters – the grad to balance the sky, and the Stopper to affect the image as a whole.

### 3 Don't forget the viewfinder

Live View is a useful tool when starting out with filters, particularly if you also bring up the histogram so you can see the affect the filter is actually having on the exposure. But I prefer to look through the viewfinder when using filters. It concentrates the mind as you can't see anything else.

With Live View, you get reflections and distractions, and can easily forget about the corners of the images.

### 4 Make sure everything is lined up properly

You need to ensure the ND grad filter is parallel to the lens, otherwise you start to get ghosting and reflections of what is behind you appearing in the final image. Filter holders usually have two slots, and it's easy to cross the filter from one slot into the other, so insert your filters carefully.

### 5 Use Big Stoppers appropriately

I see a lot of shots that didn't need 'stoppering' in the first place. There is no point using them to capture scenes where nothing is moving.



# Smart buys

Tracy Calder finds some best-buy accessories and bags to help the landscape photographer

## Ordnance Survey Explorer map

● £14.99 (weatherproof) ● [www.ordnancesurvey.co.uk](http://www.ordnancesurvey.co.uk)

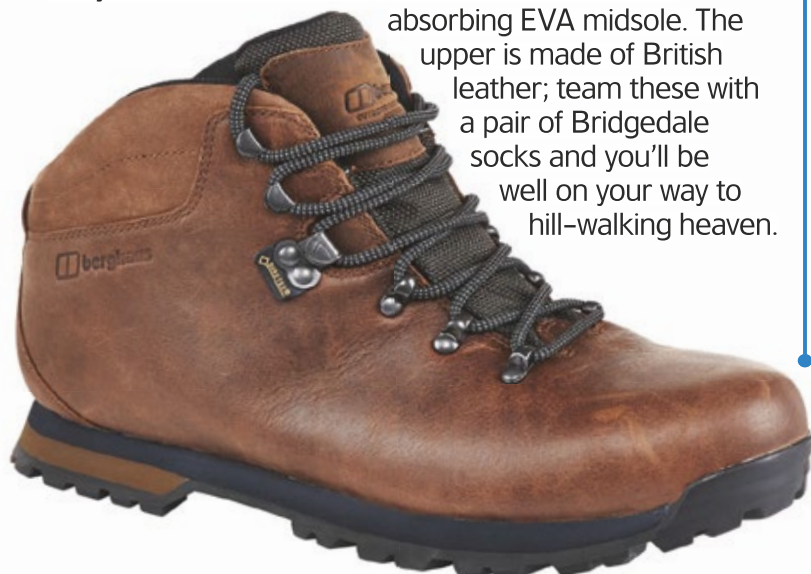
There is something incredibly satisfying about marking your route on a paper map with a highlighter pen. Naturally, there are benefits to digital maps – the main one being you don't need to perform complex origami to fold them up. If you buy an Ordnance Survey map with mobile download included, you can have the best of both worlds. Explorer maps (with the orange cover) are the most detailed, showing rights of way, landscape features and boundaries. You can buy a weatherproof version, or a plain paper one.



## Berghaus Men's Hillwalker II GTX boots

● £130 ● [www.berghaus.com](http://www.berghaus.com)

Whether you're navigating a Scottish bog or scaling a Cornish sand dune, Berghaus Men's Hillwalker II GTX boots are ideal for keeping feet dry and comfortable while searching for the perfect vantage point. Waterproof yet breathable, these leather boots have a GORE-TEX lining (which prevents water from entering the boot, yet allows moisture to escape) and weigh just 600g each. They feature a durable rubber outsole and shock-absorbing EVA midsole. The upper is made of British leather; team these with a pair of Bridgedale socks and you'll be well on your way to hill-walking heaven.



## Think Tank Hydrophobia 70-200 rain cover

● £129 ● [www.snapperstuff.com](http://www.snapperstuff.com)

Getting caught in a downpour is all part of being a landscape photographer, but if you're prepared, there's no reason to stop shooting. You can buy inexpensive rain covers from the likes of OP/TECH (its rainsleeves come in four sizes, and cost just £5.99 each) but for heavy-duty protection, consider using a Hydrophobia rain cover from Think Tank. These covers come in various sizes, but the smallest is designed to fit a DSLR with a 70-200mm lens attached. The cover is seam-sealed to keep moisture (and dust) out, and features an oversized window to provide a better view of your LCD and camera controls. The beauty of the Hydrophobia 70-200 is that you can attach your gear to a tripod while the cover is attached to the camera. Access is gained via two cinchable sleeves.

## Easy Off Zip Photography Gloves

● £17.99 ● [www.easyoffgloves.com](http://www.easyoffgloves.com)

Trying to operate a camera (or tripod) with freezing cold hands is tricky, and if you take your gloves off you can guarantee they will end up falling in a puddle or disappearing into a bush. To ease the problem, you could buy a pair of fingerless gloves and keep them on, but that's not going to protect your precious digits. One alternative is to buy some Easy Off Zip Photography Gloves, and take advantage of the flip-back index finger and thumb caps that are held out of the way with magnets. These soft-shell gloves even have a zipper pocket on the back of the left hand to hold a memory card (or a lens cap, at a squeeze). They are fleece lined for extra warmth and feature a printed silicone palm to offer some grip if you're handholding your camera. With the caps removed you can operate any controls and touchscreens with ease.







## Páramo Men's Halcon Jacket

- £330
- [www.paramo-clothing.com](http://www.paramo-clothing.com)

Popular with landscape and wildlife photographers alike, the Páramo Men's Halcon Jacket is the 'Swiss Army knife' of coats. It has nine pockets (some roomy enough to hold an Ordnance Survey map), a fleece-lined neck, and articulated shoulders and sleeves. The coat has been proven to

resist four hours of steady rain, making it well suited to the British climate. (It also has a storm flap to keep you super-snug.) Much of this weatherproofing is down to the Nikwax Analogy Waterproof fabric, which directs moisture away from the skin, and keeps condensation under control. You can work up a sweat climbing a hill, and then stand for hours waiting for the light to change without experiencing over/under heating. If you do get slightly hot under the collar you can use the upper-arm vents to let some air in. And if you feel a little chilly you can take advantage of the hand-warming pockets. The jacket weighs 1,040g.

## Landscape photography apps

Most tech-savvy photographers recognise the power of apps to help them plan a shoot, but it can be hard to know which to download first. Landscape photographers often begin with The Photographer's Ephemeris (TPE) ([photoephemeris.com](http://photoephemeris.com)). This app is a map-centric sun-and-moon calculator, allowing you to see how the light will fall on the land, day or night, for any location on earth. It's available for iOS and Android for a few pounds, but you can also download a free version to your desktop. Next up is PhotoPills ([www.photopills.com](http://www.photopills.com)), which like TPE enables you to predict the position of the sun and moon, but also enables you to build a database of locations, calculate exposures, predict depth of field, and calculate parameters for time-lapse sequences. It's available for iOS only and costs £9.99.



## CamRanger Wireless Camera Control

- £269
- [www.camranger.com](http://www.camranger.com)

The CamRanger Wireless Camera Control connects to select Canon and Nikon DSLRs via a USB cable and creates its own Wi-Fi network that (after downloading the free CamRanger app) enables you to stream live view to your iPad, iPhone, Android device, Mac or Windows computer. You can change camera settings, set up time-lapse sequences, save your images to the external device, and even experiment with focus stacking.



## LED Lenser H14.2 LED head torch

- £93.50
- [www.ledlenser-store.co.uk](http://www.ledlenser-store.co.uk)

We all know the most photogenic light occurs around sunrise and sunset, but reaching (or departing) a location in semi-darkness can be challenging, and occasionally dangerous. Obviously you can illuminate the way with a handheld torch but if you're scrabbling over rocks or negotiating a hill or mountain, it's essential to keep your hands free.

The LED Lenser H14.2 LED head torch is superbly bright (350 lumens), due to the extreme power LED, and will illuminate features more than 250m away (when set to boost mode). It also features a switchable rear red LED as an extra safety feature. What makes this torch shine above the rest is its ability to customise the light: it can be converted into a mobile spotlight or a belt/body lamp. It's water and dust resistant, and has a battery life of 8hrs (on boost) and 60hrs (on low).





# Bags

## Vanguard ALTA SKY 45D backpacks

- £199.99
- [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

The new range of ALTA SKY backpacks from Vanguard are sure to attract landscape photographers, as they can transition from 100% camera gear to 100% personal gear (or anything in between) in an instant. Perfect for hiking, the ALTA SKY 45D, features a breathable back panel, ergonomic harness, sternum strap, rain cover and waist support, making

it ideal for carrying heavy equipment. The flexible side pocket fits a water bottle or flask, while secure zipper pockets house valuables safely. All ALTA SKY backpacks feature front and side-holding tripod systems, and a zipped pocket for laptops. They also boast a bottom hanging system for transporting outdoor essentials such as camping mats. The ALTA SKY 45D can hold a pro DSLR with anything up to a 70-200mm lens attached, plus 2-3 lenses, a flash and a CSC with additional lens.



## Manfrotto Pro Light 3N1-36 backpack

- £169.95
- [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

A good, albeit pricey, choice for the gear-laden landscape shooter. You can pretty much get everything but the kitchen sink inside it – up to three camera bodies and five lenses, a Canon EOS C100 video camera (or similar) with lens attached and even a fully specced drone! There's a choice of three carry options. First, the backpack can be carried in the conventional way, with or without a waist strap. Or you can cross both straps over the head and across the body, or thirdly, sling it overhead and across one shoulder.

## Loweepro Flipside Trek 350 AW backpack

- £145
- [www.lovepro.com](http://www.lovepro.com)

It's easy to see why Loweepro Flipside backpacks (that allow you to access your gear without putting it down) are so popular. The Flipside Trek 350 AW has a new hinged panel to allow easy access, and is designed for photographers who need to carry personal items alongside their camera gear. The ActivZone harness suspension system ensures the bag sits comfortably and, thanks to well-placed attachment points, you can transport a tripod, trekking poles, water bottle or even a solar panel. It can hold a standard DSLR with medium telephoto lens, plus two extra lenses, and a 10in tablet.



## Rucksack or messenger bag?

While courier bags have their fans – there is no missing a shot as you fish out gear – rucksacks tend to be more practical for landscape shooting. They swallow up a lot of gear (often in protective mini compartments), spread the weight more evenly during a long hike and also have room for essentials such as maps, water and lunch.



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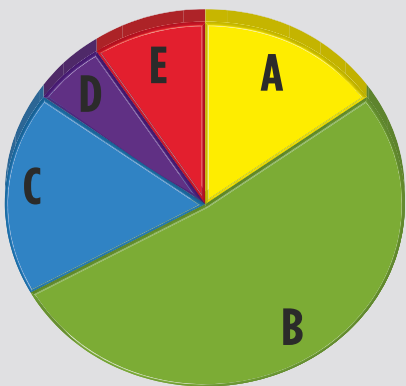


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## In AP 25 February we asked...

What puts you off buying new camera kit?

### You answered...

<b>A</b> Nothing, I buy anything I need	<b>15%</b>
<b>B</b> Price: it's all too expensive	<b>52%</b>
<b>C</b> I don't need it: I have everything I want	<b>18%</b>
<b>D</b> I like to try before I buy, but there are no shops near me	<b>6%</b>
<b>E</b> I don't buy new: I prefer to save money and buy secondhand	<b>9%</b>

### What you said

'Price, price, price... anything you buy new will be obsolete before you get halfway through the instruction book.'

'I refresh my kit if there are significant improvements in the features that are important to me. Sometimes the pace of improvements is giddying.'

'There's no way that I need any of the equipment that I own. However, as long as I'm able to pay for my needs, then spending anything left over on the newest Nikon lens because I enjoy my hobby isn't unreasonable.'

'As long as the kit I've got keeps working, does what I want it to and film is still being produced, then I don't need anything new.'

'I do have everything I need, but I am finding it very hard not to buy more.'

**Join the debate on the AP forum**

### This week we ask

What's your most-used photographic filter?

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## Top 5 web articles

What's trending on the AP website



- 1 CP+ Fujifilm exclusive interview
- 2 30 common photography problems solved
- 3 How to make your own passport photos
- 4 Fujifilm X100F review
- 5 Panasonic Lumix TZ100 review

# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Leica M10, the purist's camera?

I enjoyed the review of the Leica M10 (AP 4 March). However, the emphasis was on it as the 'purist's Leica, now freed of the unwanted accretion of a video function'. As someone who recently traded in his M-E for the Leica M (Typ262), I think other readers might agree that this camera was the purist's hoped-for refinement of the Leica M (Typ240).

The M10 offers a slim body profile, but as your review points out, this comes at the expense of battery life. Also, it retains live view (which the M (Typ 262) removed, for us OVF 'purists'). I also fear many Leicaphiles might shudder at the addition of Wi-Fi and a higher burst rate in the M10.

I only moved to the Leica system four years ago after many happy years with Nikons. As an enthusiastic amateur, I felt it useful to remind other readers that there is a significantly cheaper option if one is happy to delve into the manual fun that is Leica M. An online check of UK Leica stores showed £4,025 as the best current price for a new M (Typ 262) against £5,600 for the M10; that's quite a gap.

**Jethro Lyne, Dorset**

**The Leica M (Typ 262) eschews many contemporary features to focus on the true method of using a rangefinder and photographers must not write it off just because there's a new M10. It's possible**



**There are alternatives to the new Leica M10**

**to make a £1,500 saving as you say, but there may be some who find that the M10 benefits their style of work. Having the option to shoot up to 5fps, increase the sensitivity beyond ISO 6400 and take manual control from a dedicated ISO dial are all very useful. I admit I wasn't totally enamored by having Wi-Fi on the M10. It drains the battery quickly and it's a bit like adding power steering to a classic sports car – it feels a bit odd and out of place, but can be practical in some situations.**

**You could argue that those looking for the purist Leica M experience would choose the Leica M-D (Typ 262), which is almost the same as the Leica M (Typ 262) but goes without a rear screen for reviewing images and working the menu.**

**It's personal choice as to which Leica M you think offers the purist experience and is the best match for you. I do agree that nobody should rule out the Leica M (Typ 262) ahead of the M10 – Michael Topham, deputy technical editor**

LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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### Tree hugger

In response to Stuart Taylor's letter (*Inbox*, 4 March) regarding Lee Acaster's 'Tree in Snowdonia', I loved it. I am not into modern pictorialism so most images that I see are not for me, but I was smitten. I found the atmosphere was not missing – it was perhaps alien to the club photography practitioner. It was *about* a tree rather than *of* a tree, and to me expressed the very essence

of Snowdonia. Let's see more like this.

**Stefan Shillington, via email**

### And there's more...

To be honest, Lee Acaster's 'Tree in Snowdonia' image does not appeal to me, but as you rightly say photography is a broad church! Lee liked his image and I am sure many others did as well.

**Alan Mackenzie, via email**

**Good to see a range of opinion being expressed here, and well done again to Lee for winning this tough competition.**

**Geoff Harris, deputy editor**

### Shall I compare?

I am writing regarding two informative and interesting reviews (*The king of noise*, 4 February and *Into the wild*, 11 February), but I am perplexed as to why the authors are



making comparisons between their regular D810 and other models. Steve Davey, in *The king of noise* tested a D5 and extols its virtues over his D810. For instance, the D5 has better ergonomics, and a top ISO of 101,520 against the D810's 12,800. Because of the D5's phenomenal ISO, it can shoot with a faster two-stop shutter speed and a smaller aperture etc.

In Michael Topham's *Into the wild*, he tests a Sigma 500mm lens, which he attaches to his D810. He explains that he didn't get close enough to his first subject and wishes he had packed a converter. However, he had packed a D500 which is 4fps faster than the D810 and the crop factor makes the lens into a 750mm equivalent. In his final paragraph, he advises that there is some vignetting in the full-frame files, but he does not tell us what the images were like that were taken when the D500 was fitted to the lens. So will Steve Davey be selling his D810 to buy a D5, and will Michael Topham now only use his D500 for wildlife? It's made me wonder if I have made the wrong decision in buying a D810?

**Mike Portsmouth, via email**

**The Nikon D810 is an astonishingly good DSLR capable of resolving a sensational level of detail, but we must remember some cameras are better tailored than others for different situations and environments. In the two articles you refer to, the D810 could have been used, but in the case of Steve Davey's article he demanded nothing but the finest noise performance of any Nikon DSLR, which is offered by the flagship model, the D5. As for my recent wildlife article, I did as you say start by using the D800 before switching to the Nikon D500. This wasn't a decision I made lightly, but the D500 with its crop factor gave me that extra reach I needed to fill the frame with my subject,**



**The D500 excels at shooting sport and wildlife**

**and its speed benefit made it better suited to the fast-paced wildlife I was shooting. As with any camera choice, it's about working out your priorities and settling on the best option for what you're likely to shoot most. With the D810 and D500 both in front of me, I wouldn't hesitate to choose the D500 ahead of the D810 for shooting sport and wildlife – Michael Topham, deputy technical editor**

## Blame and glory

Years ago I heard the comment, 'If the pictures are bad, it's the camera. If they're good, it's the photographer.' What other excuses have come to light since, despite all the technical advances we enjoy now?

Proving the point about good pictures struck home when a colleague once produced 12 impressive 15x12in mounted prints as a test. Viewers were asked to guess the type of camera used. All were wrong, and somewhat shocked when the real answer was a 'box camera'. One film of 12 frames produced 12 stylish pictures, all thanks to care and planning. No blame, all glory.

**Lance Brennan, via email**

## In next week's issue On sale Tuesday 21 March

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# Music man

**Ed Caraeff** captured many of music's biggest stars from the 1960s until 1980. He spoke to **Steve Fairclough** about his career and his new book that documents the live performances of Jimi Hendrix

Speaking on his satellite phone from somewhere in the middle of a Californian desert, Ed Caraeff is on fine form. This former photographer and art director, who later switched careers to become a chef, now lives out of a vintage VW camper van and travels across the US on his self-styled 'bucket list trip' (partly funded by selling his photography archive in 2015). His photography career began in 1965 during his high school days, in what he describes as 'the age of innocence', when his charm and a few crucial connections led to him photographing many of music's biggest stars...

Ed began taking photography classes because his first female teacher was 'hot', but he quickly became hooked on the art. 'I was

kind of intrigued by the concept of photography; there being a light-sensitive material, changing focus, aperture and sensitivity – I liked all of that.'

At the time, Ed was using a plastic Instamatic roll film camera and reveals, 'I transferred during a semester to a school that my parents thought was better. It turned out it was right near to Los Angeles International Airport [LAX], which would later play a huge part in me having a career in photography.'

Ed's mentor, and his friend to this day, was his teacher Mr Meade. 'He had a darkroom, and everything really kicked into gear during the two semesters I took photography with Mr Meade. Not only did he teach me all of the darkroom skills, but he also let me skip other classes so I could go into the

**Above: Jimi Hendrix playing live at the Hollywood Bowl in 1967**

**Below: Jimi Hendrix onstage at the Newport Festival in 1969**

**Opposite: A colourised version of Ed Caraeff's famous Jimi Hendrix 'burning guitar shot', taken at the Monterey Pop Festival in 1967**



darkroom. He gave me complete freedom and never told on me.'

## Starting out with The Seeds

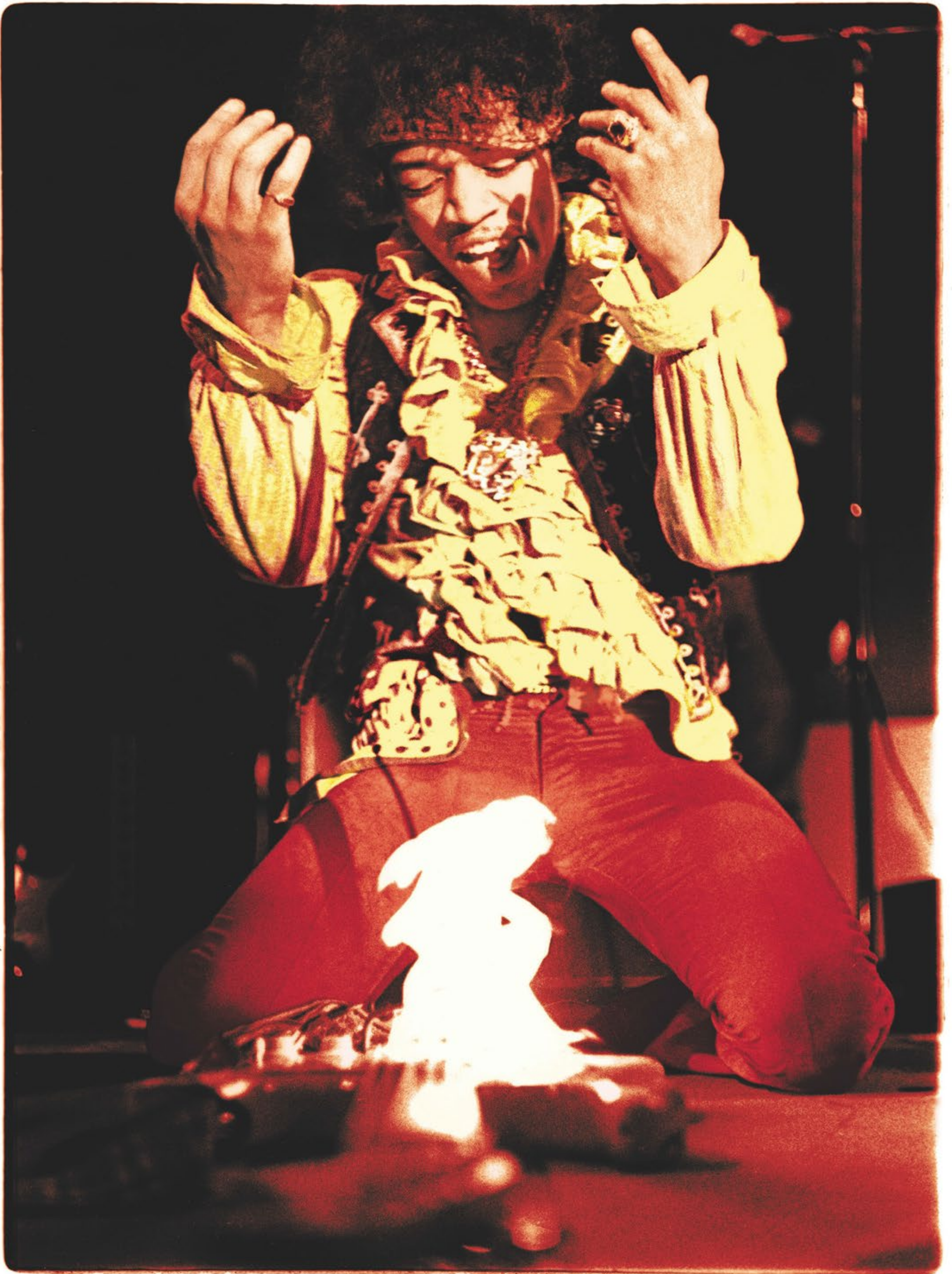
The proximity of Ed's new high school to LAX meant he could skip out of school at lunchtimes to shoot. 'My first encounter was going to the airport, when The Seeds were coming back and going down to the gate. As they came in, I took photos of them signing autographs. A woman from their record company tapped me on the shoulder, gave me her business card and said, "If those come out, I'd like to see them." The card said Sunset Boulevard Crescendo Records. This was about noon during the school day and the next day I was in her office with mounted prints in a cardboard box.'

Ed continues, 'I had already developed, proofed and edited them – that's the art director in me. I immediately started looking and thinking of cropping and of combining negatives; could I put two negatives together and create a neat shot? I was also into distorting the easel – I would always put something under the easel to get a little distortion going on and then maybe crop it so you wouldn't know it was distorted.'

The airport photos of The Seeds didn't sell, because two days later the group signed with a new manager and had their hair cut. But the band was performing within days in Hollywood. Ed explains, 'I went to the show that weekend and used the woman's [record company] business









➤ card to walk in – in those days you could do that. The Seeds got mobbed onstage; I walked up there and took some photos and that's how it started.'

### Darkroom fanatic

From his high school days onwards, Ed was fanatical about working in darkrooms. He admits, 'I wasn't real chummy with all the other photographers, but what stands out is how it's rare to find any photographer who developed his own black & white film, made his own contact sheets and did his own enlargements. Then I also did pretty much the same thing with colour except, of course, when I shot with Kodachrome.'

His first darkroom was in his bathroom in the family home, but Ed's parents soon realised how serious he was about photography and had a bespoke darkroom built for him above a two-car garage. He explains, 'I painted everything black and the sink was custom-made with surfboard wax. I had a vent and I had my eight-track music system up there. By then I had upgraded to a better Beseler enlarger on a custom-built table where the table base would go up and down so I could make huge enlargements.'

Ed admits, 'I love the darkroom, the importance of the darkroom as a creative tool and as a way to set your standard. My prints were always done on Ilford [paper] and I had to have black blacks and white whites, and all of the tone in between – I was really particular about all that kind of stuff.'



**Above:** Soul superstar Marvin Gaye photographed in Van Nuys, Los Angeles, in 1976

**Below:** Country music legend Dolly Parton pictured during the shoot for her 1978 album *Heartbreaker*



## 'I had an unlisted phone number, no portfolio, no business card, no agent and no promotion, but I had all the work I could do for 14 years'

He adds, 'As soon as I had my own house I had a custom darkroom, where a lot of groups would come and sit on the chair and watch me work. I was doing multiple-image Cibachrome prints. For design I would do graphics that looked like neon or lettering, and I would print that onto the Cibachrome paper with my photography to create unique, one-of-a-kind, Cibachrome prints, which later would become album covers.'

As his career progressed, Ed invested in more equipment. 'I knew exactly what I wanted. My first camera was a black Nikon F, and soon after that I added the optional sports finder so I could wear my glasses and hold it a little bit away from my glasses. In years to come I'd have Hasselblads... it evolved and I even had an 8x10in camera. My best investment ever was the Minolta Spotmeter. With the Minolta Spotmeter I could be back in the crowd and just aim it at the lead singer's face and get a reading. I just lived by that.'

### Inspiration and record covers

Ed cites his main creative inspiration as the Belgian surrealist artist René Magritte, and adds, 'I liked Duane

Michals, who I think actually photographed Magritte, who would do lots of little sequences [of pictures] and blurred motion things; I really liked that.'

Ed's subsequent work as an art director on record covers mainly evolved out of his relationships with musicians. 'Basically, my clients were the artists. I did have some record companies like Elektra [as clients] but the majority were the artists themselves who would contact me. I had an unlisted phone number, no portfolio, no business card, no agent and no promotion, but I had all the work I could do for 14 years.'

He notes, 'Being into the darkroom and lighting gave me more control and let me tell the story or [decide] what made them [the artists] look better or made the album cover more dramatic. Being able to take it all the way through just made it pop and stand out more.'

In total, Ed worked on creating around 300 album covers for musicians such as Carly Simon, Creedence Clearwater Revival, Frank Zappa, Bread, Tim Buckley, Tom Waits, The Bee Gees, Judy Collins and many more. He names



## READ ALL ABOUT IT



The book *Burning Desire: The Jimi Hendrix Experience through the lens of Ed Caraeff* (ISBN 978-1-85149-8345) is published by ACC Editions, RRP £29.95.

In words and Ed's photographs, it documents the live performances and life of guitar legend Jimi Hendrix between 1967 and 1969. To find out more, visit [www.accartbooks.com](http://www.accartbooks.com).



Elton John performing in the US in the early 1970s. Ed Caraeff still keeps in touch with Elton to this day

Dolly Parton, Neil Diamond and Elton John as the favourite artists he worked with, but somewhat modestly states, 'I was usually forced upon the record companies and they'd tolerate me!'

### Working with Hendrix

Ed's latest book, *Burning Desire: The Jimi Hendrix Experience through the lens of Ed Caraeff*, features dozens of images shot between 1967 and 1969, but he knew little of Hendrix initially. 'The first time I saw Jimi Hendrix was when he walked out in front of me at the Monterey Pop Festival and I was standing at the edge of the stage. The stage was right up in my chest and my back was to the crowd. I was about five feet from



Ed Caraeff is a music photographer and art director who has designed around 300 album covers. He switched careers to become a chef in 1980 and now travels the US in a VW campervan. Visit [www.iconicimages.net](http://www.iconicimages.net) or follow him on Instagram at [thebucketlisttrip](https://www.instagram.com/thebucketlisttrip)

Jimi Hendrix and I was higher up than anybody because I was standing on a folding chair. That was the performance where I took the burning guitar shot.'

Ed admits, 'I was alerted before his performance by another photographer, from Germany, down in the photography pit. He asked me if I knew about Jimi Hendrix; I said no, and he said, "Save some film for this Jimi Hendrix cat, he's real wild." So that's all I knew.'

He continues, 'At that show I had one camera and it belonged to a friend of our family, Oscar, who was an optometrist. He had been following my good grades in high school – I was an A-grade photography student – so he let me use his new Voigtlander camera.

That's what I took to Monterey... a borrowed Voigtlander camera in a nice leather case.'

Although it's now iconic, the Hendrix burning guitar shot didn't take off for two decades. Ed explains, 'In 1987, when I was working as a chef, I was contacted by the owner of *Rolling Stone* magazine, Jann Wenner. He told me he wanted to use my burning guitar shot on the cover of *Rolling Stone* and he also wanted to colourise it – he asked for my permission and I let him do it. After he put it on the cover in 1987, to commemorate the best live shows of all time, it became a very popular shot. It was no big deal until then.'

The new Hendrix book is packed with stunning photographs, including some of fans in a swimming pool just inches from the stage at the Hollywood Bowl. Ed recalls, 'What a strange thing! Never did we imagine that people would jump in it to try to reach somebody. That was pretty crazy. It was very tense up there for a few minutes because even I could figure out that with all those wires and electricity it didn't seem like a good idea.'

Ed's infectious laugh comes down the phone line and he reveals, 'I'm telling people it's basically every photograph of Jimi Hendrix I took in the book. But it's cool and I'm glad if people are interested.'

He ruminates and says, 'I think the magic of what I did was the darkroom part of it. Nowadays, photographers will just go and transmit their photos after the show from the lobby and they're gone, but I edited my stuff. I can't even remember when anybody went through my contact sheets with a loupe – I always did that. I did the edit, I took the shots, I did the crops and I made the prints that you saw. The photography is just a means to an end; it just helped me with what I wanted to say or show.'





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# In pursuit of **perfection**

Getting JPEG images right in-camera can be very satisfying. **Gordon Laing** explains why shooting raw is not the only option for successful digital images

I flipped out the LCD screen to compose at a high angle and adjusted my position so the feathers covered any distracting props and gaps. I also adjusted the in-camera shadow curves to ensure the blacks were solid  
Sony Alpha 7S Mark II, 24-70mm, 1/320sec at f/4, ISO 12,800

© ALL PICTURES GORDON LAING





## Gordon Laing

Gordon Laing is the editor of [cameralabs.com](http://cameralabs.com) and author of *In Camera*, a new book that embraces the art of JPEG photography with no post-processing. Gordon shares his personal work on Instagram @cameralabs and Twitter. Check out his reviews at [cameralabs.com](http://cameralabs.com), on YouTube or in the Cameralabs Photography Podcast at iTunes.

**S**ome people think you need to shoot in raw to be a serious photographer. They believe pushing the shutter release merely marks the start of a journey of mandatory post-processing before being able to unveil an image to be truly proud of. Ultimately working with the idea that you can fix anything later.

Post-processing is certainly necessary for certain photography styles, and there's the fact that some photographers simply enjoy the process, but it's far from necessary for many. I've learned that the application of a few careful techniques in the field while exploiting electronic composition and modern in-camera processing means

I can almost always achieve the effect I want straight out of camera. Yes, I'll admit it: I shoot JPEG, and all the images you see in this article – not to mention in my social streams, are straight out-of-camera.

It hasn't always been this way, of course. Ten years ago, live view or electronic composition was in its infancy and most JPEG engines left a lot to be desired, leaving raw processing as the only route to the best image quality.

But times change. Today, electronic composition, whether full-time with a mirrorless camera or in live view with a DSLR, allows you to preview a multitude of processing styles, immediately seeing the impact of white balance, saturation and contrast, not to mention various filters. Focusing aids – from magnification to peaking – ensure the subject is sharp, while alignment guides aid composition, and live histograms allow us to evaluate the tonal range. There's no excuse for getting it wrong. If it doesn't look right when you're composing the shot, don't fix it later, change something now!

Then there's the image processing, with in-camera JPEGs improving every generation. Fujifilm and Olympus in particular deliver consistently good-looking JPEGs out-of-camera that I've learned to trust.

### Use traditional techniques

Getting it right in the field is a pure approach that can be extremely satisfying and, for me, relies on a combination of traditional technique and modern technology. Describing the former may seem redundant, even



## Long Exposures

Eliminating post-processing from your workflow doesn't mean missing out on ethereal effects. One of my favourite techniques is to use long exposures to blur clouds in the sky, smooth the surface of the sea or render waterfalls into unusual shapes.

Shoot in very low light or use neutral density filters to extend your exposures. I find one to four minutes is ideal for seascapes, but if the conditions are stormy and dramatic, you might get away with 30 seconds or even less. At dawn or dusk, use saturated profiles to boost the colours, or embrace the greys with black and white.

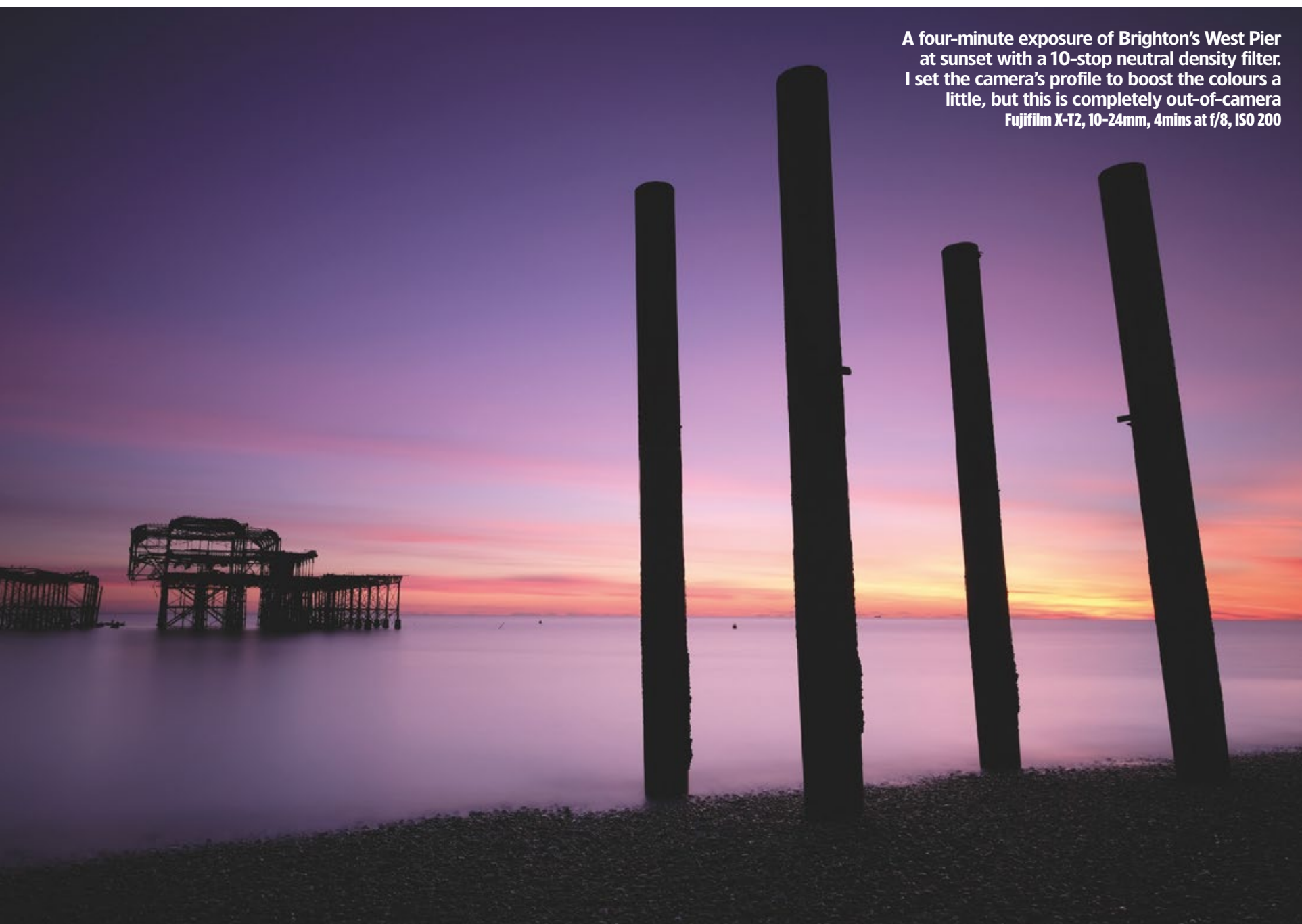


This beach hut in Miami shouted colour, so I naturally wanted to add even more. Selecting a saturated profile let me boost the colour further, but I kept a raw as a backup for a milder version if preferred Fujifilm X-Pro2, 10-24mm, 1/220sec at f/9, ISO 200





An 85-second exposure of a Scottish pier during relentless drizzle. I accentuated the already moody lighting by adjusting the white balance, but shot a raw version for later, experimenting in playback as necessary  
Fujifilm X-T1, 10-24mm, 85secs at f/8, ISO 200



A four-minute exposure of Brighton's West Pier at sunset with a 10-stop neutral density filter. I set the camera's profile to boost the colours a little, but this is completely out-of-camera  
Fujifilm X-T2, 10-24mm, 4mins at f/8, ISO 200

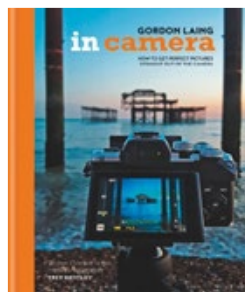


➤ patronising, but I come across a surprising number of photographers who rely on post-processing to fix simple things like exposure, unwanted objects and even squint horizons when they could simply get it right in-camera.

When composing, look carefully around the frame for any unwanted objects. Then try repositioning yourself, using parallax to deploy other elements as natural masks. It's amazing how even minor adjustments could easily move a tree in front of a car or antenna that's otherwise spoiling a scene. Next, use your camera's alignment grid to ensure the horizon is square to the frame, or that a particular element is exactly centred. I spend a long time getting this right, but it's worth it to avoid digital rotations later that can reduce the quality thanks to all that pixel wrangling.

### Get the exposure right

When it comes to exposure, I find that modern evaluative metering systems do a remarkable job at delivering a balanced tonal range, but if you're after a moodier or deliberately high-key effect, do feel



Gordon's latest book *In Camera* (published by Ilex, £19.99) describes how he has achieved picture perfection straight out of the camera with JPEGs.

## 'Histograms, whether live or in playback, are invaluable for assessing the tonal range'

free to apply a little exposure compensation. Learn how your camera presents images on the screen or in an electronic viewfinder. Can you trust the brightness, tones and colours? Compare them with the same images viewed on your target medium, be it a computer, phone, TV or in print. You'll soon work out how to read the image at the time of capture and compensate where necessary. Histograms, whether live or in playback, are also invaluable for assessing the tonal range, especially in dark conditions where an electronic display makes everything look brighter.

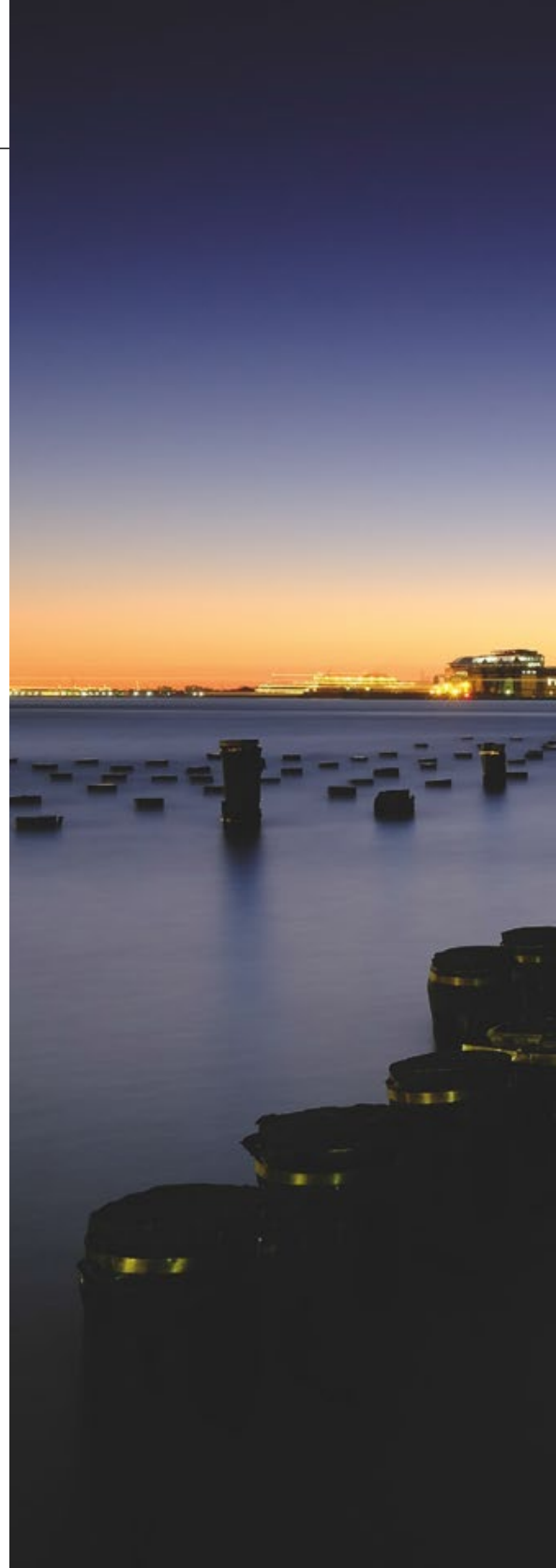
The next step is to explore the different photo styles available in your camera. Most offer a selection of presets which boost the colour and contrast for a more vibrant result, mute them for a vintage style or dispense with colour altogether for a black & white image. In-camera black & white conversions have a wealth of optional digital filter and toning simulations. As someone who always headed for the hardest graded paper in the darkroom, I normally boost the contrast and apply digital red filters to darken blue skies and make clouds stand out. If you rejected filters and styles on a previous camera for lack of sophistication, I urge you to take another look on newer models.

### Develop reliable approaches

Successful in-camera photography is also about mastering a number of techniques that you can apply to different situations. If it's overcast, gloomy or even raining, I generally shoot in black & white. If the sky is featureless, make it disappear altogether by over-exposing for a high-key effect. If there's water always look for a reflection; and for an ethereal look, consider blurring the surface with a long exposure. If a location or the weather lacks inspiration during the day, revisit it at night when the lights and a dark sky can bring it to life. You don't need to always use the same techniques in a given situation, but having a number of reliable approaches at your disposal lets you hit the ground running and get it right, all in-camera.



I experimented with manual exposures and used a saturated preset to boost the colours Sony Alpha 7S, 55mm, 1/3200sec at f/1.8, ISO 1200







**Left: A 20-second unfiltered exposure of Bruges shortly after sunset during the blue hour. I love shooting at this time when the lights come on, but there's still some colour in the sky**  
 Fujifilm X-Pro2, 10-24mm, 20sec at f/16, ISO 200

**Above: A three-minute exposure of New York's skyline from Brooklyn. When shooting long exposures with water, always look for objects in the foreground for the water to splash against, for a nice blurring effect**  
 Fujifilm X-T1, 10-24mm, 3mins at f/7.1, ISO 200

## In-camera raw processing

Attempting to generate the perfect JPEG in-camera doesn't render the raw format redundant. Many cameras can now process raw files in playback, allowing you to tweak the exposure, highlights and shadows, adjust the white balance, experiment with processing styles, or even crop the image. I normally shoot in raw+JPEG, and adjust the raw in playback if the initial JPEG doesn't turn out as intended. This method is also sensible insurance in case you want to try a different approach in the future.



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



## Billy Currie, Bonnybridge



Billy Currie is a photographer we've seen in the pages of AP before. His minimalist black & white approach to inner-city architecture has featured not just in the *Reader Portfolio* but also in a couple of features. Here we see Billy applying his distinct aesthetic to locations a little more rustic and coastal. Billy's images show that a minimalist approach, both tonally and graphically, can emphasise the dramatic qualities of location, no matter where it is. To see more of Billy's work visit [www.billycurriephotography.co.uk](http://www.billycurriephotography.co.uk)

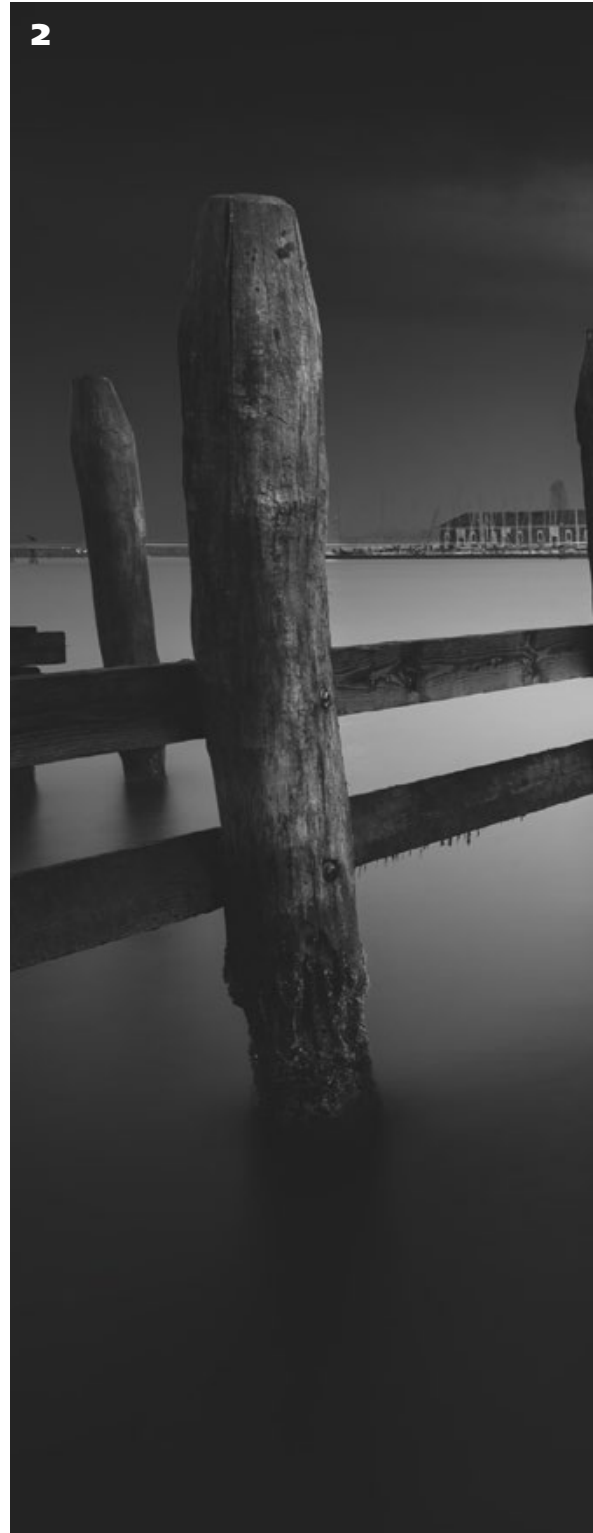
### St Mary's Lighthouse

**1** The clouds and sea blend into the horizon creating a uniform tonal platform  
Canon EOS 1DX, 24-105mm, 77secs at f/11, ISO 100, ND filter, tripod, remote release

### Venice

**2** Here we find a perfect visual complement of foreground and background elements  
Canon EOS 1DX, 24-105mm, 30secs at f/11, ISO 125, ND filter, tripod, remote release

2



3



### Loch Linnhe

**3** Billy was faced with terrible weather while shooting this wreck. Such conditions have served him well by adding a necessary atmospheric component  
Canon EOS 1DX, 16-35mm, 15secs at f/11, ISO 100, ND filter, tripod, remote release







# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

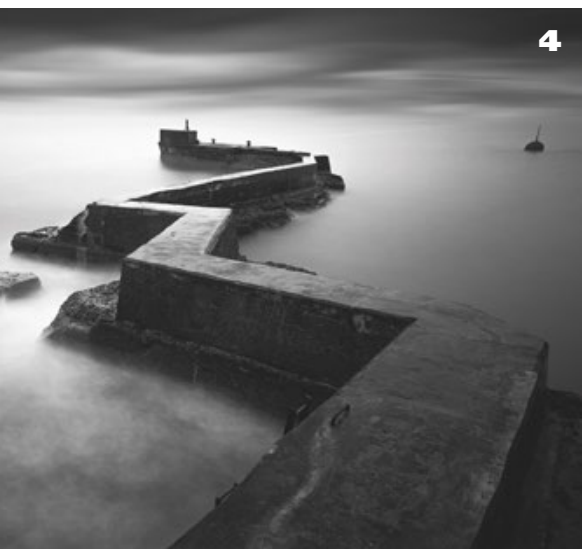
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4

## St Monans

**4** Billy has placed the bottom of the wall just off centre so that its zig-zagging form gradually leads our eye through the frame and into the point of interest around the middle ground  
Canon EOS 1DX, 16-35mm, 30secs at f/8, ISO 200, ND filter, tripod, remote release

## Balvaird Castle

**5** The fence in the foreground is a simple leading line that carries our eye into the distance and helps to frame the castle sat between two trees in the background  
Canon EOS 1DX, 16-35mm, 15secs at f/11, ISO 100, ND filter, tripod, remote release



5



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## COOPH rope strap

● £55 ● [www.cooph.com](http://www.cooph.com)

**Michael Topham** tries out a rope strap designed for Leica users

### At a glance

- Different lengths available (100cm and 126cm)
- Made from high-quality climbing rope
- Available in four colours

THE neck straps Leica provides with its cameras are known for being better than most, but rather basic in terms of their design and styling. One alternative that recently caught our attention is the COOPH rope strap – the latest collaboration between Leica and apparel manufacturer Cooperative of Photography (COOPH).

Manufactured from mountaineering rope and designed to provide ‘rugged elegance’, the strap features hand-sewn leather end pieces that are nicely embossed with the Leica logo and fitted with metal split-rings ready to attach to the camera’s strap eyelets. It’s also supplied with a pair of leather protection discs that slip over the eyelets and play a vital role in preventing the strap ring coming into contact with the camera, ensuring the body’s finish is kept pristine at all times. Those who like the look of the strap’s rugged, functional design have two sizes to choose from – there’s the standard 100cm length and a longer 126cm version for those who’d like their camera to rest slightly lower and closer to their hands.

### Verdict

When you pay the amount you do for a Leica, you want it to feel safe and secure around your neck. The COOPH rope strap fits the bill very well. Our black review sample was well stitched and couldn’t be faulted in terms of its finish. It’s comfortable and practical, and felt particularly good with the Leica M10 it was paired with for testing. It won’t satisfy all tastes, and some may find it excessively bulky compared to a more basic strap. But for the adventurous Leica photographer who likes mountaineering or just wants to add character to their camera, we’d say it’s worth a look.



**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★★

### ALSO IN THE ACCESSORIES RANGE

COOPH has gained a reputation as one of the major vendors of photographic apparel. Its gloves, T-shirts, hats and jackets are all purpose-designed with photographers’ demands in mind. The manufacturer also produces a

small range of other accessories, including a vintage-style leather neck strap that’s been made for photographers who want stability, comfort and convenience all rolled into one. It’s made from the same material that’s used to make the

leather end pieces for the rope strap and includes a nifty SD card holder. Available in three sizes (98cm, 108cm, 120cm) and three different colour schemes (black, tan or light brown and black), it costs £50.



# Meike MK-P-AF3A 10mm + 16mm extension tube set

£27 • [www.amazon.co.uk](http://www.amazon.co.uk)



Extension tubes fit between your camera and lens to allow close-up shooting

USUALLY we cover equipment from established manufacturers here, but occasionally we like to go delving around the vast marketplace of the internet. On eBay and Amazon you can often find kit at bargain prices, not just second-hand but also new. The question is whether any of the unfamiliarly named Chinese manufacturers make decent products, given their often surprisingly low cost.

One interesting brand is Meike, which offers a wide variety of photographic products including flashguns, camera battery grips and even some lenses. Here we're looking at a pair of extension tubes, 16mm and 10mm, for Micro Four Thirds cameras; similar ones are also available for Fujifilm X and Sony E mounts. When placed between the camera and lens, they reduce the minimum focus distance, allowing close-up shooting (but at the expense of infinity focus).

In terms of build, these tubes are nicely made, with well-machined metal mounts that fit precisely to both the camera and lens. The body of each tube is plastic rather than metal, but they feel strong enough, especially given the light weight of the lenses most likely to be used on them. The interior is finished in matte black to minimise reflection of stray light, and a full set of electronic contacts enables both aperture setting and autofocus (unlike on SLRs, this still works quite happily).

The exact effect you'll get is very lens dependent, but I found these tubes worked well with standard zooms and short telephoto primes. For example, with the Olympus 45mm f/1.7, using both together reduces the minimum focus distance from 48cm to 20.5cm, giving an image area 27mm wide, corresponding to 0.65x magnification. With kit zooms such as the Panasonic 14-45mm f/3.5-5.6 or Olympus 12-50mm f/3.5-6.3, the working distance is reduced to about 1.5cm from the front of the lens; with the latter this means greater than life-size magnification. Overall, they're a great budget option for experimenting with close-up photography.

Andy Westlake



Extension tubes can be used either individually or as a pair; the longer the combination, the closer the lens can focus

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Here the Techart Pro had no problem accurately focusing my Olympus OM 55mm f/1.2 on the Sony Alpha 7 II 1/60sec at f/1.2, ISO 800



# Techart PRO Leica M – Sony E autofocus adapter

**Andy Westlake** tests a mount adapter that promises to autofocus any lens on the **Sony Alpha 7 II** and **Alpha 7R II** full-frame mirrorless cameras

**W**hen mirrorless cameras first appeared, relatively few lenses were available to fit them. This quickly spawned a minor industry exploiting the new system's short mount-to-sensor distances, building adapters that allowed the use of old manual focus lenses. Perhaps surprisingly, the use of mount adapters with mirrorless cameras is still very popular, even though native lens ranges have built up to the point where most options are covered. If

anything, the introduction of Sony's Alpha 7 range has spurred on their use even further, as the full-frame sensor allows old 35mm-format lenses to be used without any field of view crop.

Shooting with manual lenses, however, does bring some inconveniences – most obviously the lack of autofocus. But a Chinese firm called Guangzhou Nitian Electronic Co Ltd has come up with an ingenious solution. Its Techart PRO autofocus adapter fits on to Sony E-mount bodies and has a Leica M mount for attaching

lenses. But the clever bit is that the mount can move backwards and forwards by 4.5mm, driven by a small built-in motor powered from, and controlled by, the camera body. This allows autofocus with manual lenses.

Now, you might think that the usefulness of this device is limited, as M-mount lenses are relatively rare and expensive. But the next clever bit is that almost any old manual focus SLR lens can fit on to the Leica M using an additional mount adapter. So if you have a

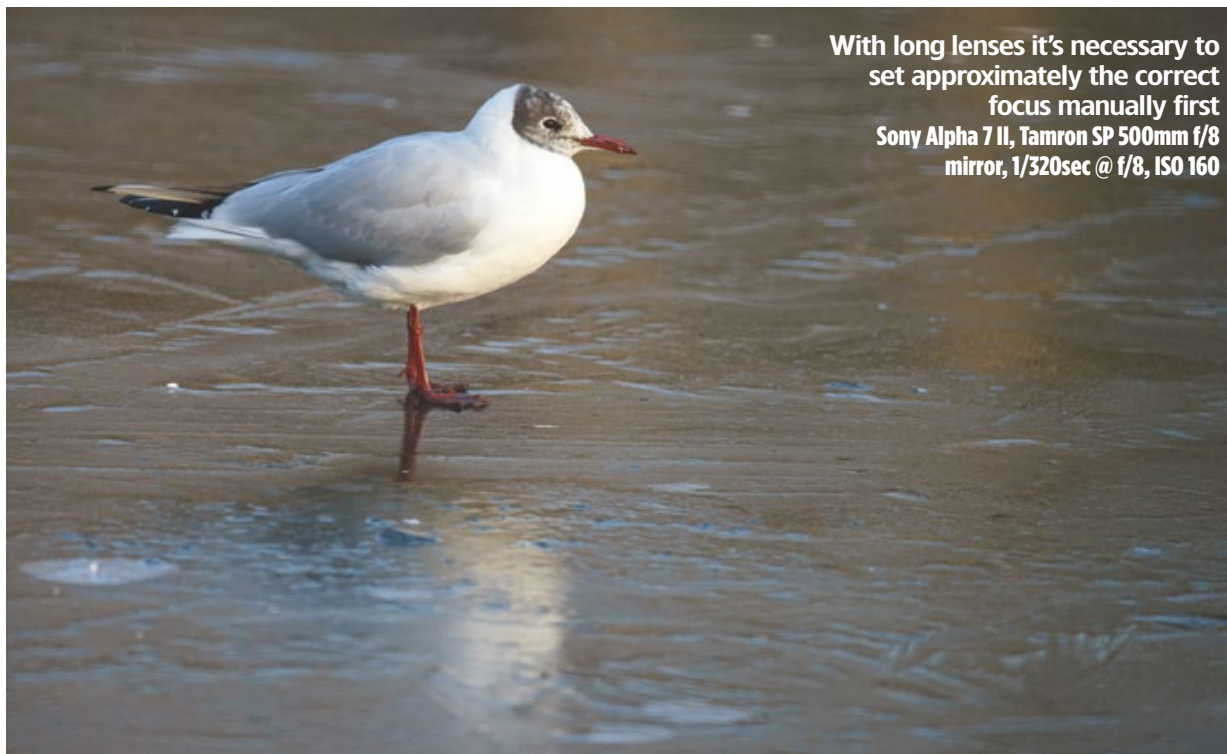


## At a glance

£425

- Fits Sony E-mount cameras
- Accepts Leica M-mount lenses
- Built-in Bluetooth for programming from a smartphone





With long lenses it's necessary to set approximately the correct focus manually first  
Sony Alpha 7 II, Tamron SP 500mm f/8 mirror, 1/320sec @ f/8, ISO 160

➤ collection of nice old lenses from a long-dead 35mm SLR system sitting gathering dust, this adapter potentially lets you use them all with autofocus on an Alpha 7 body. What's more, it's claimed to work with lenses weighing up to 700g, which should cover all but the largest optics.

There is a catch though – the adapter relies on the camera's phase detection system to function. This means that you'll need to use either an Alpha 7 II or Alpha 7R II for it to work. Users of the first-generation models, or the Alpha 7S II, are out of luck, while the only APS-C mount body expected to be compatible is the £1,500 Alpha 6500.

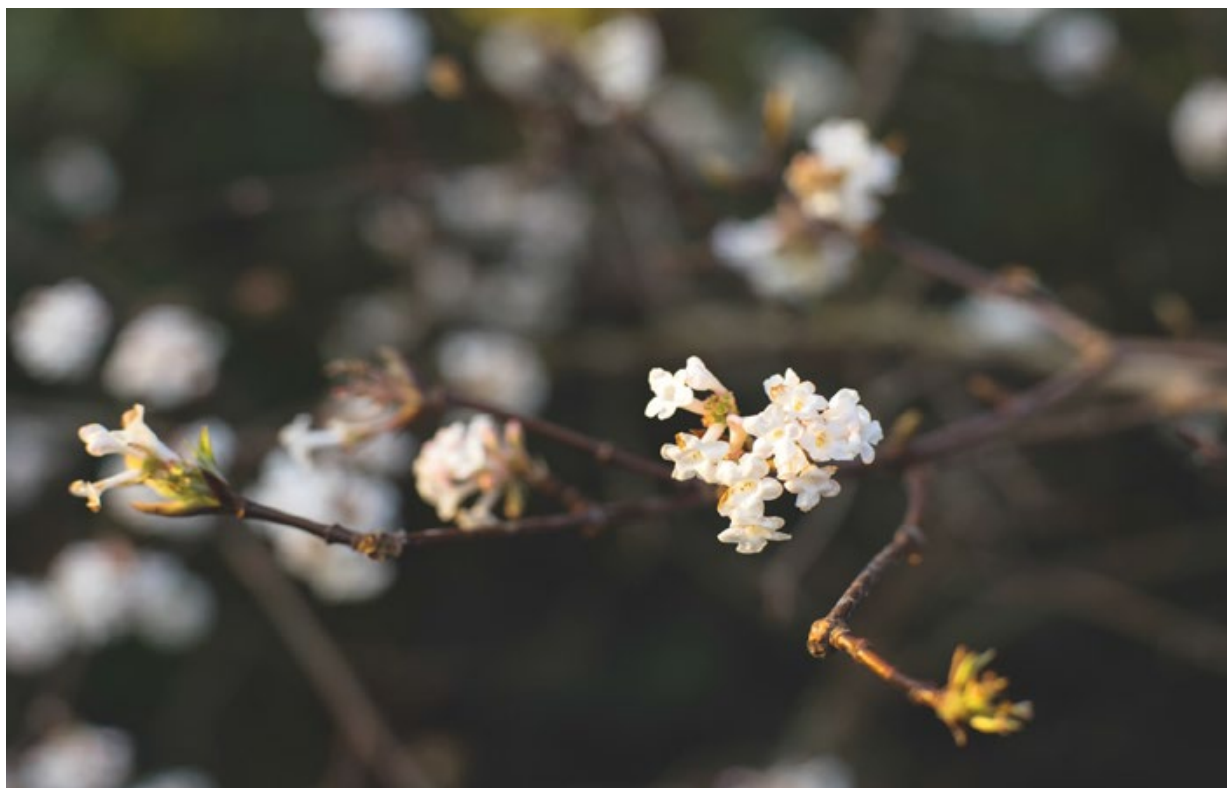
I tested the Techart PRO on the Sony Alpha 7 II, with its 24-million-pixel full-frame sensor. While I tried out one M-mount lens – an old 50mm f/2.8 collapsible Elmar – my main aim was to see how well it would work with my collection of old Olympus OM-mount lenses. Without further ado, let's find out.

## Design and build

When you first take the Techart PRO adapter out of its box, it's difficult to believe that such a small device can do what it claims. The main mount adapter section is (necessarily) less than 10mm thick, with the AF motor and electronics all contained in a bulbous housing underneath. This protrudes about 8mm beneath the base of the camera, which means it's likely to interfere with most tripod quick-release plates. But if you're working from a tripod, then you may as well use manual focus anyway.

There's nothing to fault in terms of build quality, with the smoothly finished black metal body inspiring confidence in its durability. Both mounts are precisely engineered, with the adapter fitting firmly to the camera without a hint of play, while M-mount lenses and adapters click solidly into place. The lens release tab, while flat and untextured, and with only short travel, feels built to last too.

Turn the camera on and the adapter springs to life, extending its silver-coloured inner



The adapter extends the lens's close-focusing ability Sony Alpha 7 II, Olympus OM 50mm f/1.4, 1/250sec, ISO 800

## BLUETOOTH PROGRAMMING

THE LEAST conventional aspect of this device is its Bluetooth programmability. The basic idea makes sense: because the adapter communicates electronically with the camera it can report lens information for inclusion in EXIF data, with the focal length also allowing the in-body image stabilisation work correctly. But rather than maintaining a connection to a smartphone and letting you specify the lens in use via an app, it works more obtusely.

To activate the Bluetooth, you first change the aperture setting to f/90, then press the shutter button and turn off the camera. You can then pair your phone using the free Techart app, and program in information for your lenses. Each gets associated with an aperture value that you'll set on the camera; for example, at the adapter's factory settings f/25 is used for a 50mm f/1.4. When you

change lenses, selecting the corresponding aperture and pressing the shutter button updates the lens information passed to the camera.

This means you don't need to carry a phone around to select a new lens each time you switch, but do have to remember which aperture setting corresponds to each lens. Another snag is that at the time of writing, the app is only available for Android and in Chinese, and I couldn't persuade it to program in all the lenses I wanted to use. In the end I decided to set the Alpha 7 II's IS system for manual focal-length configuration via the C3 button instead.







Accurate autofocus makes it easier to use old fast primes  
Sony Alpha 7 II, Olympus OM 50mm f/1.4,  
1/800sec @ f/1.4, ISO 200

barrel forward by 4mm, then back again as it goes through a self-calibration process. Even with relatively heavy, bulky lenses there's little sign of any wobble or tilt. One crucial point, however, is that Alpha 7 II owners may need to update their camera's firmware to support phase detection AF with third-party lenses. Without this, the adapter will simply whirr back and forth helplessly, exactly as it did at first with my test camera, before I worked out how to fix it.

### In use

Of course the big question with such a device is whether it actually works? To find out, I tested it with lenses ranging from an Olympus OM 24mm f/2.8 wideangle to a Tamron SP 500mm f/8 mirror lens. In short, yes it works – although with some limitations. Most importantly, its 4.5mm focusing travel is only really sufficient for lenses of around 50mm or wider; with longer telephotos the range of AF adjustment using the adapter alone becomes very limited. For instance, with a 135mm lens the adapter only allows focusing as close as 4.2m, when the lens itself is set to infinity. But that's not necessarily a complete disaster; you can still focus the lens manually to approximate the correct distance and then use the autofocus to fine-tune. It's not like using a proper AF lens, but it works.

Autofocus is unexpectedly fast; indeed with small lenses it felt more responsive than some of Sony's own budget primes such as the FE 50mm f/1.8. Focusing slows down in low light, but that's only to be expected. The set aperture also has an effect on autofocus, because M-mount lenses stop the diaphragm down directly as the aperture ring is turned, and most mount adapters for mirrorless cameras force the lens to work in the same way. But while most DSLRs can't autofocus at effective apertures smaller than f/6.3 or thereabouts, I found that on the Alpha 7 II autofocus continues to work pretty well when the lens is stopped down as far as f/11. Indeed the camera was quite happy autofocusing my 500mm f/8 mirror lens, which is some achievement. But if you wish to use even smaller apertures such as f/16 – still a perfectly sensible working aperture on full frame – it will stop functioning reliably.

## 'One notable strong point of the Tchart PRO adapter is its autofocus accuracy'

Focusing isn't entirely silent; instead the adapter's built-in motor buzzes away quietly to itself, especially if the camera is hunting for focus. To be fair, it's not hugely obtrusive, but we've become so used to near-silent focusing on modern CSC lenses that it still stands out quite noticeably. Then again, in situations when you need quiet operation, you can simply revert to manual focus. Disconcertingly this option is greyed out in the camera's menus, but it can still be engaged by configuring the AF/MF button on the camera's back to its 'toggle' setting.

Continuous autofocus is supported for stills shooting, and while this works, don't expect miracles. It's not going to be the tool of choice for fast-moving subjects like sports and wildlife, but for portraits where the subject is moving relatively slowly, it should be able to keep up just fine. In video mode, however, continuous AF has sensibly been disabled.

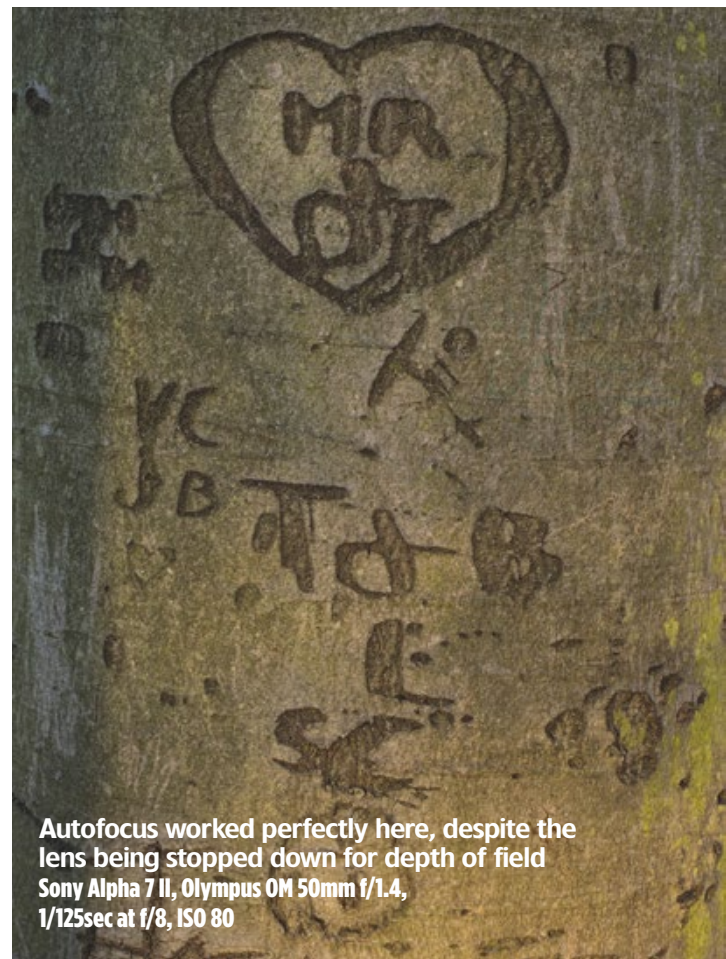
One notable strong point of the Tchart PRO adapter is its autofocus accuracy. Because it's working with the camera's on-chip phase detection rather than using a separate light path, it's inherently accurate and not subject to the kind of systematic front or back focus problems that can plague DSLRs. I found it even worked pretty reliably with my Olympus OM 55mm f/1.2, a lens that's decidedly hazy wide open due to high levels of spherical aberration, and usually quite difficult to focus. The AF point can also be moved around the central area of the frame to some degree, although not to anywhere near the same extent as with contrast-detection lenses.

One useful property of this adapter involves close focusing. If you set the lens to its usual minimum distance, it's possible to focus even closer by adding in the adapter's movements – in effect like adding a short extension tube. With a standard 50mm prime, this can buy a few useful extra inches of close-up ability.

On a related note, it's also important to appreciate the possible impact of using the adapter on close-up shots. Most old lenses employed unit focus designs, moving the entire optical unit back and forth to focus. In such cases, the adapter is essentially doing the same thing, so there's no negative impact on image quality. But some lens designs use a floating focus system to give better image quality at close distances, and in this case it's better to use the lens's own manual focusing mechanism.



Old manual SLR lenses can be used with an additional adapter



Autofocus worked perfectly here, despite the lens being stopped down for depth of field  
Sony Alpha 7 II, Olympus OM 50mm f/1.4,  
1/125sec at f/8, ISO 80

## Our verdict

OVERALL I have to say I've been impressed by the Tchart PRO adapter. On the whole it works well, just as long as you're aware of its weaknesses (particularly with telephoto lenses) and how to get around them.

Crucially though it focuses fast enough to be worth using, and is not so bulky that it gets in the way. Because of this, it transforms the experience of working with the Alpha 7 II.

Indeed the Tchart PRO turns the Alpha 7 II into the camera that I, for one, have always wanted it to be. It allows you to carry around this compact full-frame body with a selection of small, high-quality primes and use them with autofocus. Sony's own FE lens range, in contrast, includes only a few compact primes, being dominated by

optically stunning, but huge and expensive f/1.4 lenses. At £425 the Tchart Pro is probably too expensive for most photographers to consider building a new system around, but if you already have an appropriate lens set to hand, it makes the Alpha 7 II an even more compelling vehicle for resurrecting them.







# Nikon D5500 on tour

A recent trip through south-east Asia gave **Matt Golowczynski** the perfect opportunity to see what the Nikon D5500 is like to travel with

**T**owards the end of last year I found myself wondering whether to stick with my usual camera system or try something different. I was preparing for a short trip around south-east Asia and I was considering something new to serve as my main travel camera, having previously let go of my ageing Nikon D5100, and later a faulty D5300.

Given that it managed to satisfy the same criteria that led to me choosing its forebears, the Nikon D5500 was the obvious answer. It's small and light enough for travel, with a capable sensor and core feature set, yet affordable enough to ensure I could use it in a range of places without too much worry. Yet the wealth of then-current and recently

discontinued alternatives was making me reconsider.

Perhaps a mirrorless body with a couple of lenses would be a better idea? Or even a high-quality compact? The standard of compacts has certainly improved enough in the past few years to make these more viable. In the end, a visit to a local retailer made my decision easier. The retailer was selling an ex-display D5500 for almost half its usual price. This was partly down to it coming with no box, straps, manuals or even a charger, but even without these it was a steal (particularly as it was in mint condition). With my existing Nikon lenses and compatible accessories I would need nothing more except for a charger, which I picked up cheaply online.

The D5500 was announced at

## At a glance

- Around £450 (used, body only), £570 (with 18-55mm II kit lens)
- 24.2-million-pixel, CMOS sensor
- Single-lens-reflex viewfinder
- ISO 100-25,600
- 3.2in, 1.037k-million-dot, vari-angle touchscreen
- 1920x1080p HD video mode
- 470g (with battery and memory card)
- 124x97x70mm

the start of 2015, and was notable for being the first Nikon DSLR to be equipped with a touchscreen. At the time of its release, it was positioned above the most junior D3300 but beneath the D7100, and was designed along very similar lines to the previous D5300. It offers a 24.2MP DX-format sensor (without an anti-aliasing filter), together with a 3.2in vari-angle display, an Expeed 4 processor, 39-point AF system and a respectable 5fps burst shooting option.

Nikon had managed to construct it with a smaller and lighter body than the D5300, and, no doubt partly due to the addition of an eye sensor next to the viewfinder, was able to give it a much stronger

Workers in Siem Reap  
Having exposed to keep the highlights in check, I was pleased to be able to lift enough shadow detail from the foliage in this image to create a more balanced result  
Nikon D5500, 16mm, 1/60sec at f/11, ISO 100







Taken during a visit to a temple in Hoi An, this image was captured using the sepia Picture Control I created in-camera  
Nikon D5500, 50mm, 1/100sec at f/1.8 and +0.67EV, ISO 125

battery life, too, at around 820 frames per charge – a great advantage for travelling. Less of an advantage was the decision to drop the GPS unit from the D5300, although I didn't imagine I would use this. In any case, this would still be possible were I to keep the camera partnered with my smartphone through its Wi-Fi system, or alternatively via an external GPS dongle.

Elsewhere, the camera offers pretty much everything one might expect from such a model, including a sensitivity range that ventures up to ISO 25,600, 14-bit raw file recording and an interval timer for creating time-lapse footage. The D5500 isn't quite advanced enough to gain the 4K video recording option that now features on some other Nikon models, but the Full HD alternative does at least shoot at a range of resolutions and frame rates up to 60p, and there's even a microphone port

for those keen to improve the quality of audio recording.

Together with my AF-S DX Nikkor 16–85mm f/3.5–5.6G ED VR and AF-S Nikkor 50mm f/1.8G lenses, the set-up provided me with an effective focal range of 24–128mm and 75mm respectively. I imagine many photographers would consider this range to be too limiting for travel, but having already used these optics for a longer trip a few years previously, I was familiar and comfortable with what this combination would allow.

I would arrive in Bangkok before venturing east through Cambodia, first seeing the capital Phnom Penh before spending some time down on the coast. I would then cross the border into Vietnam, travelling to Ho Chi Minh City before heading north to Hoi An. Finally, I would spend some time trekking around the Sa Pa region, before my last stop in Vietnam's capital, Hanoi.







Temple interior, Phnom Penh  
Saturation drops at high ISO, but this  
can be rectified in post processing  
Nikon D5500, 16mm, 1/15sec at f/3.5 + 0.33EV, ISO 6400

## ‘You marvel at how compact and lightweight Nikon has managed to make it’

### ➤ Handling and customisation

The first time I handled the D5500, I was struck by how different it felt in my hands from previous models. While a few small, largely cosmetic, changes to buttons and other controls are clear, once you have it in your hands you marvel at just how compact and lightweight Nikon has managed to make it while retaining the DSLR form.

Nikon claims that a revised internal structure has led to a slimmer camera, and this has allowed for the grip to be deceptively deep. It’s somewhat unusual on such a small body to be able to get as much of your hand around it as you can here, and I found it provided excellent support for my AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR at full extension. Those with slightly larger hands may be put off by the small buttons, however, and potentially even further by their shallowness when pressed.

The camera has no dedicated ISO control, so I followed the customisation I had set for my previous Nikon cameras by assigning this option to the Fn button on the front plate. It’s also possible to create your own My Menu tab with all your most commonly accessed options, but on a camera like the D5500 I feel this feature is largely redundant. After all, with only six menu tabs in total, together with easy access to key options through the ‘i’ button and the further advantage of touchscreen operation, I couldn’t think of anything that would take so long to access to warrant it needing to be filtered into a separate menu.

I did, however, take advantage of the ability to create custom Picture Controls. I’d become accustomed to shooting everything on the default presets and applying my own profiles in post-processing, but when I appreciated the extent to which you could adjust many parameters in-camera, I figured it would make sense to create a few here, too.

In addition to the usual sharpening, contrast, brightness and saturation options, the D5500 Picture Control 2.0 system offers sliders for clarity and hue, and surprisingly fine control over all of these. You can name custom presets however you like; they are also available as part of the raw-processing options.

I created four extra Picture Controls in total. One was a vivid, but all-purpose, colour treatment, and another much the same but with more contrast. The other two were monochromatic options, one black & white and the other with a sepia tone, each having contrast heightened and clarity boosted for extra definition.

One thing I really appreciated about my previous Nikon bodies was the post-capture possibilities, and I made great use of the various options here. The raw-processing feature is particularly well implemented. Not only can you see the various changes before committing to them – but you can also zoom to have the preview fill the display’s full dimensions as you do so, and tweak any pre-defined or custom Picture Controls.

Together with further settings for correcting converging verticals, curvilinear distortion and skewed horizons, as well as the options to



crop and quickly resize images, it’s a mystery as to why other manufacturers aren’t as generous here when Nikon is happy to offer all this and more on a camera at the lower end of its DSLR line-up.

### In focus

Most of my images were of static subjects or people just going about their business, and I found the camera’s focusing system to be perfectly capable for such scenes. Having such favourable weather conditions in most of the areas I visited helped, but even when I had to disable the AF-assist illuminator for discretion indoors, the camera did well to identify and lock on to key subjects.

There were a few occasions where I switched the focusing system to track moving subjects, hoping the camera would be able to keep up. A model of the

D5500’s billing isn’t intended for action in the same way a D7200 might be, although with 39 AF points saturated in the centre of the frame and a 5fps burst shooting option, it’s not ill-equipped either.

As it turned out, it did pretty well. When charged with keeping focus on motorcyclists from a moving tuk-tuk, for example, the 3D Tracking system did well to adhere to them as they approached, and examining my images later showed an excellent hit rate. Admittedly, there was little around the subject that would likely distract the camera, but it was good to know of the system’s capabilities for the rest of the trip.

When using this in conjunction with burst shooting, however, the somewhat limited buffer meant I could only manage around six raw and JPEG frames before the





Interior, Hanoi  
While noise becomes far more visible  
at ISO 3200, images remain usable  
Nikon D5500, 18mm, 1/25sec at f/3.8, ISO 3200



buffer slowed, even with a decent memory card. On a handful of occasions, the fact that I had the camera set to record 14-bit raw files from something I'd been shooting previously also meant that I could achieve neither the fastest burst rate nor this burst depth, although I would typically only find this out when trying to capture a more spontaneous moment.

You can, however, roughly double this burst depth by only recording raw files, and many more when set to record JPEGs on their own, and the camera does at least clear away this handful of files relatively quickly to the memory card. Still, I imagine this would rule out the D5500 as a backup body for many photographers using more advanced DX-format Nikon DSLRs specifically for action.

The LCD screen is bright

## Wi-Fi

THE D5500's various post-processing options meant that I could quickly polish images destined for online use while I was still travelling, and for this I relied upon the camera's Wi-Fi functionality.

This is one area where different cameras are particularly unequal, with some burdened by overly complex connectivity and others let down by basic or poorly thought-out apps. Nikon itself is no stranger to this, with its SnapBridge system having irked many users since its release.

Thankfully, the D5500 is designed with a fairly basic Wi-Fi option, and at least for the purpose of sending images across



The camera can connect to smart devices via an iOS and Android app

to smartphones and tablets, it's about as straightforward as it can be.

Once you've enabled Wi-Fi on your camera and downloaded Nikon's Wireless Mobile Utility app, all you do is find the camera's Wi-Fi network on your phone and open the app. From here, you can easily browse and download what's on your card. I found this worked without issue, and promptly, too, and you can even assign the Wi-Fi option to the

camera's Fn button to make the connection easier to instigate.

The app's simplicity, however, is also its weakness. If you want to control the camera remotely from the smart device, you don't really have any option other than to fire the shutter. You can view current exposure settings, but nothing can actually be changed from the device itself. I had no reason to use this while I was travelling, but this may bother those who do have uses for it.



and detailed, and remains visible when used outdoors on sunnier days. Occasionally I felt the need to boost its brightness; you can do this with confidence on account of the stronger-than-usual battery. Its 3.2in dimensions are also fairly generous for an upper-entry-level camera, while the fact that it can be folded towards the body means it is easily protected against scratches.

The combination of its vari-angle design and touch sensitivity meant that it could often lend itself to some of the more atypical shooting situations I encountered in unfamiliar locations, and the way the touchscreen interface has been implemented is particularly good. On a number of other touchscreen-equipped cameras, I've found many of the virtual controls to be small and cramped, and so often frustrating to use. This is unfortunate, but the reason seems clear: this functionality has simply been incorporated into existing interfaces, ones that were not developed with touch operation in mind.

On the D5500, however, Nikon has clearly sought to make things easier. For example, when pressing the 'i' button to bring up the Information Display with commonly accessed shooting options, the selection on offer makes excellent use of space by filling the entire width of the screen, without any gaps between options. Elsewhere, options tend to be isolated for easy access rather than bunched together; as a result, you can select what you want without pressing a neighbouring option by mistake. The fact that the rear display is a little larger than most also helps here.

One issue I did find was that, while the screen's responsiveness was great when adjusting shooting options and setting the focusing

**Wat Pho, Bangkok**  
The lack of an anti-aliasing filter allowed the camera to capture the more intricate details in these prangs (spires)  
Nikon D5500, 16mm, 1/400sec at f/8, ISO 100



## 'Approachable for novice users, while being able to satisfy a more demanding audience'

point, I found it too easy to have something brush up against it when using live view, which would have the effect of moving the focusing point to that position (often the corner). Fortunately, you can just use the touchscreen for reviewing images and videos, or disable it altogether, if you wish.

While the camera's live view system is perfectly usable, autofocus speeds here are still

significantly slower than what you'd expect from recent generations of compact system cameras, which is something to consider if you prefer to compose images with the rear display. In less-than-optimum shooting conditions, there's just a little too much back-and-forth hesitation for it to be relied upon for any subjects that could move at any moment. Still, when the light is good, the ability to trigger autofocus and exposure in one action is often very useful.

### Processing possibilities

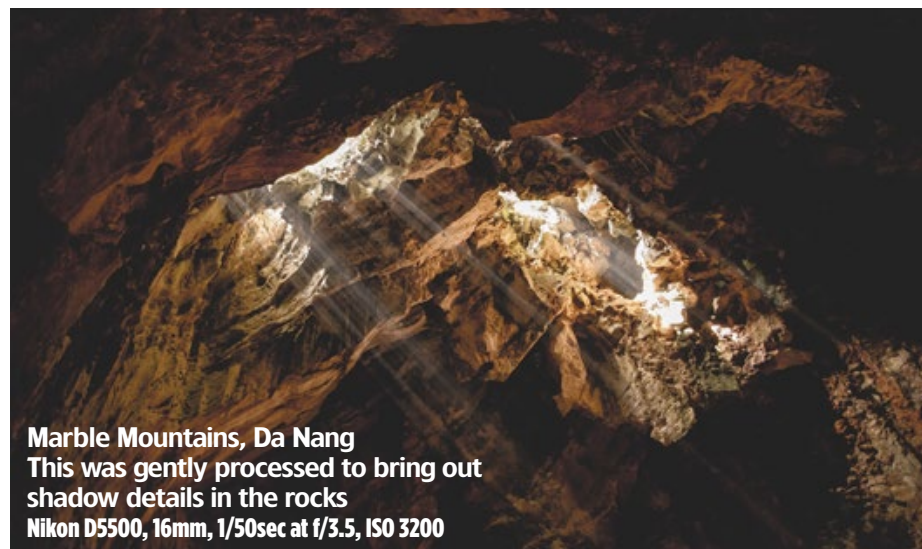
Although I had picked out most of the images I deemed to be keepers while I was away, I was interested to see whether some of the images captured in more problematic conditions could be rescued with more careful processing once I returned.

Some of these were captured in the caves of the Marble Mountains, in Da Nang, Vietnam, where I attempted to photograph

streams of sunlight filtering through openings in the rocks. Forced to use high sensitivities, I knew getting a successful result of a scene with such a wide dynamic range would be a big ask. The blocked shadows and blown highlights weren't encouraging me, but I figured it was still worth trying to get it as good as I could.

Back home, a few adjustments to shadows showed a great deal of detail, revealing intricacies in the rocks and ultimately allowing for a result that was closer to how it appeared to the eye. After a few further adjustments to highlights, contrast and noise, I felt pleased to have persevered in the caves for as long as I did.

Such adjustments made me appreciate the 24.2MP sensor's capabilities. Aside from the highest few settings, noise was not an issue, and where it did appear this could be dealt with in post-production. The lack of the anti-aliasing filter is evident in images, too, giving images at lower sensitivities an extra crispness but also leaving high ISO images with greater integrity.



**Marble Mountains, Da Nang**  
This was gently processed to bring out shadow details in the rocks  
Nikon D5500, 16mm, 1/50sec at f/3.5, ISO 3200





After some gentle processing to remove chroma noise, I found many high-ISO images to be left with a texture not dissimilar from a fine-grained film, one that perfectly suited the everyday street scenes I photographed.

Conclusion

Would I recommend the D5500? For some people, absolutely. It's a brilliant example of a camera that's approachable enough for novice users while able to satisfy a more demanding audience. Furthermore, its small size, light weight, sound Wi-Fi system and excellent battery life make it ideal for holidays or travelling.

It would also be a great upgrade choice for those with older Nikon bodies, so long as they understand that the 24MP sensor is likely to tax their lenses in a way that older cameras may not have done. At the time of writing, it's still possible to find the D5500 brand new, although its D5600 update is slowly elbowing it out of the marketplace. The current price difference between the two makes the D5500 appear as a bargain, particularly as the

D5600's improvements don't really add up to a significantly more powerful model.

Despite its deep grip, it's perhaps not the best choice for those with larger hands, and while it can be used for action photography, there are more capable options around. These include mirrorless options that retail for about the same price, with faster burst rates, high-quality electronic viewfinders and 4K video recording as major draws over a more traditional option like the D5500.

Still, there's much more to like than there are marks against it. Having owned the previous two models in the series, I appreciate how Nikon has gently honed the D5000-series formula to arrive at this model. Some of these adjustments are small in themselves but they collectively add up to create a camera with a great deal of thought and consideration behind it. Like many cameras, it's not perfect, but it offers a far more commendable performance than its asking price and upper-entry-level billing may suggest.



Focal points

Nikon has honed the D5000-series formula with small adjustments to arrive at this model

Construction

The camera's body makes use of Teijon's Sereebo carbon-fibre-reinforced thermoplastics, a lightweight yet durable material, according to Nikon. The grip and thumb rest are liberally rubbered, while the finish doesn't have the same cheapness as some other DSLRs around this price.

Command dial

On the D5300 this was embedded within the back plate, here it is on the top-plate. Its milled edges are the same style as those of the mode dial, and being more exposed means it's easier to operate.



Interval timer

In addition to the basic options to adjust the number of frames and the interval between them, the camera's interval timer function lets you delay the start of the sequence to a different time (or even day), and also features an exposure smoothing option to blend away slight inconsistencies between frames.

HDMI port

The D5500 can output clean 8-bit 4:2:2 video footage through its HDMI port at the side of the camera. It also inherits the Flat Picture Control that was first introduced in the D810, which provides a more suitable starting point for grading footage.





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The Fujifilm 56mm f/1.2 and a Nikkor f/1.8 85mm have equivalent DOF

## Nikon vs Fujifilm

**Q** I am having a debate with a friend as to which lens can shoot with the least depth of field. The two lenses are a Nikkor 85mm f/1.8 on a Nikon D800 or a Fujinon XF 56mm f/1.2 R on a Fujifilm X-T1. I suspect the Nikon lens has the edge. Is there a simple way of working this out?

**Harvey Collier**

**A** For the same framing and subject distance, it's pretty much identical for these camera and lens combinations at their respective widest apertures of f/1.8 and f/1.2. When comparing lenses that offer the same angle of view on their respective formats – as these two do – the single most important factor influencing this is the diameter of the lens's entrance pupil, which is the focal length divided by the f-number. For both lenses this is approximately 47mm, so you'll see similar depth of field and background blur (although the latter is also influenced by the lens's optical design). It follows that we can define 'equivalent apertures' that give the same depth of field on different formats, that are related simply by the crop factor. So to get the same depth of field on APS-C as on full frame we need to use an aperture that's larger by a factor of 1.5 (in this specific case,  $1.2 \times 1.5 = 1.8$ ).

## Lightroom won't open my X-T1 raw files

**Q** I've used Lightroom for many years, which came with my Leica cameras. I purchased a Fujifilm X-T1 that I'm very impressed with. However, I can't open files from the Fujifilm camera, as the software doesn't appear to recognise them. Can you suggest

a solution for this? Lightroom is my preferred software.

**Ronnie Darling**

**A** It's almost certain that your version of Lightroom is out of date. Fujifilm X-T1 support was introduced in version 5.4 and the current latest version is 6.8 – or Lightroom Creative Cloud, if you are happy with a subscription model. If your

version of Lightroom is 5.x or later, you should be able to download and install a free update that will add compatibility with X-T1 raw files. If you have version 4.x or earlier, you will either need to purchase a later version of Lightroom or use Adobe's free DNG converter to migrate your X-T1 RAF raw files to Adobe's DNG format, and these should be compatible with earlier versions of Lightroom. My recommendation is that you go for the very latest version of Lightroom, as earlier versions didn't do a great job of processing XTrans raw files. In fact, Adobe's perceived weaknesses with XTrans files has driven many users to adopt the rival Capture One software.

## Photographing a children's dance show

**Q** I've been commissioned to photograph a children's dance show, a subject which is almost entirely new to me as I usually take landscapes. Keen to be as unobtrusive as possible, I have turned off the focus beep and will use back button focus, but my camera, a Nikon D700, is nonetheless quite noisy. Is there any way to reduce the sound of

the mirror and the shutter? My second question is about the Sigma 105mm macro lens: would it perform well as a fast portrait lens for shots of dancers on stage?

**Robert Hesketh**

**A** Based on my own experience, first of all ensure that all the parents involved are happy for you to photograph their children. It only needs one parent to scupper things for you. The Nikon D700 is certainly quite intrusive when you release the shutter and there is no quiet shutter mode that you will find in some later Nikon DSLRs. However, you will probably find that the music supporting the dancing will be enough to distract attention from your clacky camera! The Sigma 105mm f/2.8 EX DG OS HSM Macro is not just for macro work; it's a good all-round lens and will produce very good portraits. The main concern with using this lens at an event like this is focusing performance. The Sigma 105mm focuses reasonably fast, but like all macro lenses it has a very wide focusing range and if the focus gets confused it may take time to recover.

**Q&A compiled by Ian Burley**



The Nikon D700 has no quiet shutter mode, so can be intrusive



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# My life in cameras

Photographer Craig Roberts looks back at the cameras that have shaped his life and photographic career

## Craig Roberts



Craig Roberts is a travel and landscape photographer and writer. His work covers both the rural and urban landscape and he regularly writes about photography technique, creativity and how to get the most from your camera. He produces videos for YouTube and e6 Subscription (his multimedia platform for photographers), and runs online photography courses and workshops. Visit [www.craigrobertsphotography.co.uk](http://www.craigrobertsphotography.co.uk).



Buttercup meadows in Muker, in the North Yorkshire Dales

### 1988 Canon T90

Having cut my teeth two years earlier with a Pentax P30, my heart ruled my head and I blew some inheritance money on the best SLR on the market at the time. This camera was a thing of beauty. It was the camera that took me from being an amateur photographer to turning professional. It eventually died about three years ago!



### 1995 Mamiya RZ67

Back in the 1990s, shooting landscapes professionally meant shooting big. Most magazines wanted medium format, so I bought this Mamiya second-hand. Most landscape photographers were shooting with the Pentax 67, but I loved the waist-level viewfinder and rotating back on this camera.



### 2003 Fuji GX617

I was finding I liked the panoramic format, but cropping my 6x7cm transparencies was limiting, so I bought this beast. It was the best camera I ever owned, but so expensive to run – shooting only four images per roll of film. The results were amazing, however.



### 2005 Holga 120GFN

I bought this camera on a whim, not expecting too much from it, but boy was I wrong. It's very creative, evocative and full of charm. I think I have taken some of my best images with this piece of plastic junk and still shoot with it to this day. In fact, this is Instagram before there was Instagram!



### 2007 Canon EOS 5D

I sold the Mamiya and Fuji to pay for my crossover into digital, and bought this classic camera. It took me a while to get used to and to digital in general, but it did make me a rather more creative photographer than any of the film cameras (well, except the Holga). It also felt a bit odd going back to an SLR 21 years after my original Pentax!





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**Tony Kemplen on the ...**

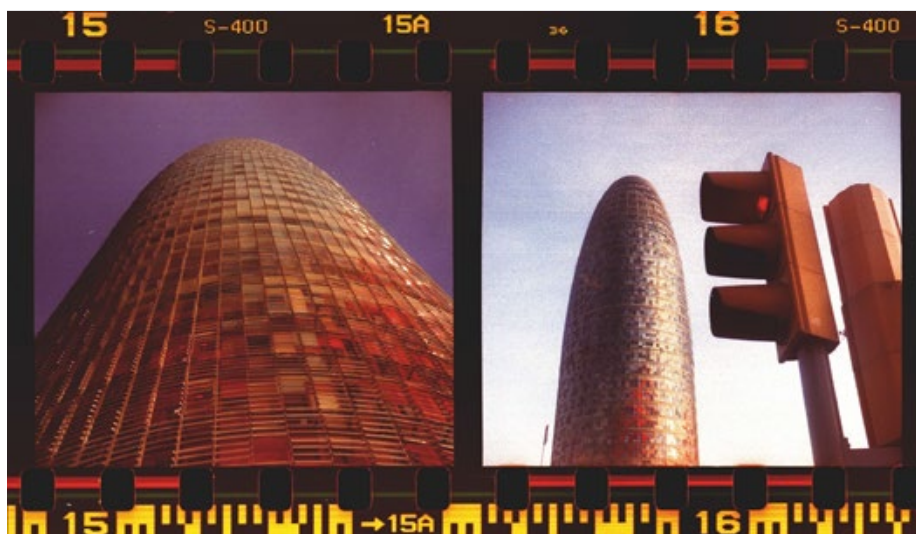
## Zeiss Ikon Tenax I

An East German gem that shoots square negatives is a pocket wonder

**T**he square format has always been popular with fine-art photographers and is typically associated with medium-format cameras. But there are a handful of 35mm models that shoot square negatives, and the Zeiss Ikon Tenax I is one.

Camera collecting can be confusing, sometimes cameras with very similar names can be quite different. For example the Tenax II, which also shoots square negatives, is a superbly built, but much heavier and bulkier camera, complete with coupled rangefinder. To add to the confusion, the Tenax II was released a year *earlier* than the Tenax I.

Although it was first produced before the Second World War, mine is one of the post-war models made in East Germany by what was to become the Pentacon company, perhaps best known for its Praktica range of entry-level SLRs. My example is engraved with the inscription 'In brüderliche Verbundenheit Neues Deutschland 30.4-15.5 1952', the first part translates as 'In fraternal solidarity', and *Neues Deutschland* was the official newspaper of the communist government. But what happened in that fortnight in the



The Torre Agbar, Barcelona's answer to the London Gherkin

spring of 1952 has so far eluded me, if any reader can enlighten me, I'd be very grateful.

### More shots per roll

Aside from the potential aesthetic advantage of the square format, there is the benefit that you get 50% more shots per roll, so a 36-exposure film gives 54 negatives. This may well have been a factor in the design of the camera, as film was still relatively expensive after the war, one of the reasons for the boom in half-frame cameras during this era.

The Tenax I is a very neat, eminently pocketable camera. It uses a fold out frame viewfinder to

compose the photo and has an unusual film wind system that comprises a prominent lever on the front of the camera. This is depressed using the left index finger, for both winding on

the film and cocking the shutter, which is then fired using the right index finger. Once you

### 'There is the benefit that you get 50% more shots per roll'

get the hang of it, shots can be fired quite rapidly, the manufacturer claimed 4 frames per second, but I think this is a little optimistic! Shutter speeds range from 1sec to 1/300sec, with the f/3.5 35mm Novar Anastigmat lens stopping down to f/22 if required, and focusing from 4ft to infinity. I found it rather fiddly to adjust the shutter speeds and aperture, as the numbers are small and quite hard to see at times.

Being so small, it's an ideal travel camera, especially if, like me, you take several cameras away on holiday. This pair of photos, above, shows the Torre Agbar, Barcelona's answer to London's Gherkin, sometimes known locally as *e/ supositori*! I scanned the negatives to include the sprocket holes and edge markings, as I felt they added to the overall effect, echoing the lines and tones of the tower. This kind of in-camera composition is by its nature a bit hit and miss, but with 54 shots to play with, I was happy to take my chances.



The Tenax I is a very neat, pocketable camera, ideal for travelling

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). More photos from the Tenax I are available at [www.flickr.com/tony\\_kemplen/sets/72157610235083761/](http://www.flickr.com/tony_kemplen/sets/72157610235083761/)

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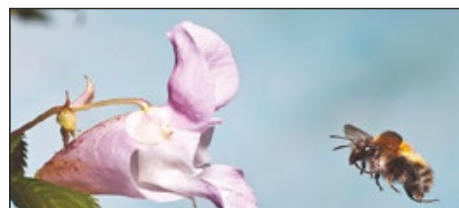
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Olympus 35mm F3.5 Macro Zuiko .....	E++ £99
Olympus 40-150mm F3.5-4.5 Zuiko. E+ / E++	£49 - £89
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
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



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<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
<b>No.18XL</b> Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
<b>No.24XL</b> Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
<b>No.26XL</b> Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	 £19.99 £3.99

<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Grace Albums**  
Available in Burgundy or Blue.



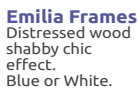
**Travel Albums**  
Over a dozen designs in stock.



**Baby Albums**  
Multiple different designs available.



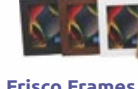
**Grafton Albums**  
Available in Burgundy or Blue.



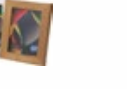
**Emilia Frames**  
Distressed wood shabby chic effect.  
Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.







<b>Plastic Bevel, Glass Front:</b>	
<b>Frisco 6x4</b> seven colours	£1.99
<b>Frisco 7x5</b> seven colours	£2.29
<b>Frisco 8x6</b> seven colours	£2.79
<b>Frisco 9x6</b> seven colours	£3.49
<b>Frisco 10x8</b> seven colours	£3.79
<b>Frisco 12x8</b> seven colours	£4.59
<b>Frisco A4</b> seven colours	£3.99
<b>Frisco A3</b> seven colours	£8.99
<b>Wood Bevel, Glass Front:</b>	
<b>Emilia 6x4</b> two colours	£4.99
<b>Emilia 7x5</b> two colours	£5.99
<b>Emilia 8x6</b> two colours	£6.99
<b>Emilia 10x8</b> two colours	£7.99
<b>Emilia 12x8</b> two colours	£8.99
<b>Rio 6x4</b> four colours	£5.99
<b>Rio 7x5</b> four colours	£6.99
<b>Rio 8x6</b> four colours	£7.99
<b>Rio 10x8</b> four colours	£8.99
<b>Rio 12x8</b> four colours	£9.99



## More Ink Cartridges...



## EPSON

<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
<b>Compatibles:</b> Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99


<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
<b>Compatibles:</b> Set of 6 Colours 11.1ml each	 £19.99 £3.99

<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	 £19.99 £3.99

<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
<b>Compatibles:</b> Set of 8 Colours 25.9ml each	 £27.99 £3.99

<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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<b>Originals:</b>	
<b>No.38</b> Colours 27ml each	£29.99
<b>No.62XL</b> Black 12ml	£24.99
<b>No.62XL</b> Colour 11.5ml	£28.99
<b>No.300</b> Black 4ml	£12.99
<b>No.300</b> Colour 4ml	£14.99
<b>No.301</b> Black 3ml	£10.99
<b>No.301</b> Colour 3ml	£13.49
<b>No.301</b> Black+Colour 3ml	£19.99
<b>No.301XL</b> Black 8ml	£22.99
<b>No.301XL</b> Colour 6ml	£22.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.350</b> Black 4.5ml	£14.99
<b>No.351</b> Colour 3.5ml	£17.99
<b>No.363</b> SET OF 6	£49.99
<b>No.364</b> Black 6ml	£8.99
<b>No.364</b> PB/C/M/Y 3ml each	£7.99
<b>No.364</b> SET OF 4	£26.99
<b>No.364XL</b> Black 14ml	£15.99
<b>No.364XL</b> PB/C/M/Y 6ml each	£15.99
<b>No.364XL</b> SET OF 4	£59.99
<b>No.920XL</b> SET OF 4	£51.99
<b>No.932XL</b> SET OF 4	£50.99
<b>No.950XL</b> SET OF 4	£79.99

<b>Compatibles:</b>	
<b>No.15</b> Black 46ml	£3.99
<b>No.21</b> Black 10ml	£6.99
<b>No.22</b> Colour 21ml	£11.99
<b>No.45</b> Black 45ml	£6.99
<b>No.56</b> Black 24ml	£6.99
<b>No.57</b> Colour 24ml	£11.99
<b>No.62XL</b> Black 12ml	£14.99
<b>No.62XL</b> Colour 12ml	£15.99
<b>No.78</b> Colour 36ml	£8.99
<b>No.110</b> Colour 12ml	£9.99
<b>No.300XL</b> Black 18ml	£12.99
<b>No.300XL</b> Colour 18ml	£13.99
<b>No.301XL</b> Black 15ml	£12.99
<b>No.301XL</b> Colour 18ml	£13.99
<b>No.337</b> Black 21ml	£9.99
<b>No.338</b> Black 21ml	£10.99
<b>No.339</b> Black 34ml	£11.99
<b>No.343</b> Colour 21ml	£11.99
<b>No.344</b> Colour 21ml	£12.99
<b>No.350XL</b> Black 30ml	£13.99
<b>No.351XL</b> Colour 20ml	£15.99
<b>No.363</b> SET OF 6	£19.99
<b>No.364</b> Black 10ml	£3.79
<b>No.364</b> Colours 5ml each	£3.29
<b>No.364</b> SET OF 4	£12.99
<b>No.364XL</b> Black 18ml	£4.99
<b>No.364XL</b> Colours 11ml each	£4.29
<b>No.364XL</b> SET OF 4	£16.99
<b>No.920XL</b> SET OF 4	£19.99
<b>No.932XL</b> SET OF 4	£29.99
<b>No.940XL</b> SET OF 4	£29.99
<b>No.950XL</b> SET OF 4	£29.99

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



<b>Photo Glossy 160gsm:</b>	
<b>6x4</b> 50 sheets	£3.99
<b>Photo Satin 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Photo Glossy 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Premium Pearl 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A4</b> 50 sheets	£16.99
<b>Premium Gloss 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A3</b> 25 sheets	£15.99
<b>A3+</b> 25 sheets	£19.99
<b>Smooth Pearl 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A4</b> 250 sheets	£99.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>17" Roll</b> 30 metres	£84.99
<b>24" Roll</b> 30 metres	£119.99
<b>Smooth Gloss 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>Premium Matt Duo 200 gsm:</b>	
<b>A4</b> 50 sheets	£14.99
<b>Heavy Duo Matt 310gsm:</b>	
<b>A4</b> 50 sheets	£18.99
<b>A3</b> 50 sheets	£51.99
<b>Gold Fibre Silk 310gsm:</b>	
<b>A4</b> 50 sheets	£43.99
<b>A3</b> 50 sheets	£109.99
<b>Gold Mono Silk 270gsm:</b>	
<b>A4</b> 25 sheets	£18.99
<b>A3</b> 25 sheets	£49.99



<b>Smooth Pearl 290gsm:</b>	
<b>6x4</b> 100 sheets	<b>£12.9</b>
<b>7x5</b> 100 sheets	<b>£16.9</b>
<b>A4</b> 50 sheets	<b>£17.9</b>
<b>A3</b> 50 sheets	<b>£34.9</b>
<b>A3+</b> 25 sheets	<b>£25.9</b>
<b>Panoramic</b> 25 sheets	<b>£26.9</b>
<b>17" Roll</b> 30 metres	<b>£68.9</b>
<b>24" Roll</b> 30 metres	<b>£85.9</b>
<b>PF Lustre 275gsm:</b>	
<b>6x4</b> 100 sheets	<b>£12.9</b>
<b>7x5</b> 100 sheets	<b>£16.9</b>
<b>A4</b> 50 sheets	<b>£17.9</b>
<b>A3</b> 50 sheets	<b>£35.9</b>
<b>A3+</b> 50 sheets	<b>£47.9</b>
<b>Panoramic</b> 25 sheets	<b>£26.9</b>
<b>17" Roll</b> 30 metres	<b>£69.9</b>
<b>24" Roll</b> 30 metres	<b>£86.9</b>
<b>PF Gloss 270gsm:</b>	
<b>A4</b> 50 sheets	<b>£17.9</b>
<b>A3</b> 50 sheets	<b>£35.9</b>
<b>A3+</b> 50 sheets	<b>£47.9</b>
<b>Panoramic</b> 25 sheets	<b>£26.9</b>
<b>Matt Ultra 240gsm:</b>	
<b>A4</b> 50 sheets	<b>£12.9</b>
<b>A3</b> 50 sheets	<b>£26.9</b>
<b>A3+</b> 50 sheets	<b>£35.9</b>
<b>Fine Art / Fibre Base Papers:</b>	
<b>Baryta A4</b> 20 sheets	<b>£21.9</b>
<b>Baryta A3</b> 20 sheets	<b>£42.9</b>
<b>Etching A4</b> 25 sheets	<b>£19.9</b>
<b>Etching A3</b> 25 sheets	<b>£34.9</b>
<b>Smooth Cotton A4</b> 25s	<b>£24.9</b>
<b>Smooth Cotton A3</b> 25s	<b>£51.9</b>



# Lowering the cost of photography

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# Premier

Ink & Photographic

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The full range of Sandisk and Lexar memory cards at very competitive prices.

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64GB £27.99  
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#### 1066X (160MB/s)

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#### Sandisk Extreme 800X (120MB/s)

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32GB £32.99  
64GB £47.99  
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Lexar USB3 Card Reader £22.99

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Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

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## Batteries

Replacement rechargeable Li-Ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

### NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

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NPW126 for Fuji £12.99

NP400 for Fuji £12.99

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EN-EL10 for Nikon £9.99

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DMW-BLG10 Panasonic £22.99

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D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

### Battery Grips

Professional battery grips, made by Hahnel.

5DMkIII for Canon £84.99

5DMkIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

### Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

### AA & AAA Chargers

Hahnel TC Novo inc. 4xAA £8.99

Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

### Other Batteries

Pre-Charged Rechargeables

AA GP Recyco 3+1 FREE £5.24

AAA GP Recyco 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

### Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

### Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm £4.99  
40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

### KOOD Slim Frame Circular Polarisers

37mm £12.99  
40.5mm £12.99  
46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

52mm £26.99  
58mm £34.99

### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99  
40.5mm £10.99  
46mm £10.99  
49mm £10.99  
52mm £10.99  
55mm £10.99  
58mm £11.99  
62mm £12.99  
67mm £14.99  
72mm £15.99  
77mm £17.99  
82mm £19.99  
86mm £22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99  
58mm £15.99  
62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99  
58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet for 8 filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

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New D5 Body **£5199**



New D5 Body

**£5199**

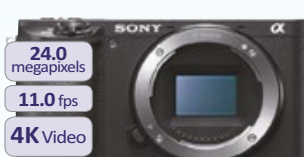
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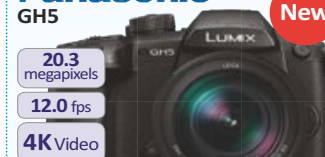
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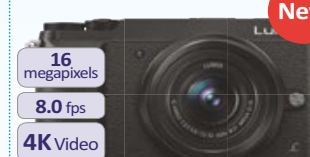
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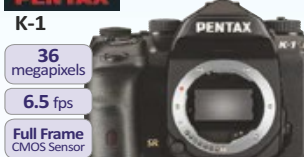
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16.1 megapixels  
65x optical zoom  
1080p movie mode



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**FUJIFILM**

Black or Silver  
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1080 movie mode



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**Panasonic Black or Silver**

24x optical zoom



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20.1 megapixels



**Lumix TZ100 £549**

20.1 megapixels



**Lumix DMC-LX15 £599**

<b>Lumix FZ1000.....£589</b>	
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<b>Lumix FZ200.....£279</b>	
<b>Lumix TZ80.....£329</b>	



**Stylus TG-4 £299**



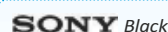
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Black



**Theta S Digital Spherical Camera**  
12 Megapixels with 1080p movie mode and 360° stills.....£319



**Theta SC Digital Spherical Camera - White**  
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**SONY Black**

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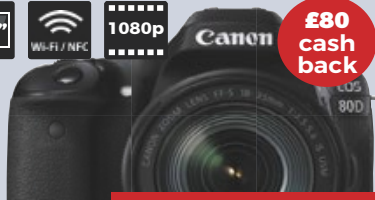




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24.2 MEGA PIXELS  
7 FPS  
3.0" LCD  
Wi-Fi / NFC  
1080p



**£80 cash back**

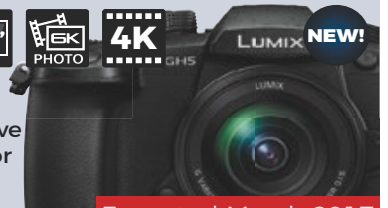
The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

\*Price after £80 cashback claimed from Canon. Available 15.03.17 - 16.05.17

In stock from **£919.00\***

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9 FPS  
3.2" LCD  
4K PHOTO  
4K VIDEO



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Body only + 15-45mm  
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4K PHOTO  
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FULL FRAME  
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 \*Prices after £250 cashback from Canon. 15.03.17 - 16.05.17

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4K PHOTO  
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+ 12-32mm **£499.00**

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28mm f/1.8 USM	<b>£419.00</b>	400mm f/2.8L USM IS II	<b>£9,899.00</b>	24-70mm f/4.0L IS USM	<b>£799.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	400mm f/4.0 DO IS II	<b>£6,999.00</b>	24-105mm f/4L IS II USM	<b>£1,065.00</b>
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85mm f/1.2L II USM	<b>£1,769.00</b>	11-24mm f/4L USM	<b>£2,699.00</b>	70-300mm f/4.0-5.6 IS	<b>£449.00</b>
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24mm f/2.0  
4.2x  
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8mm f/3.5 Circ. Fish EX DG	<b>£699.00</b>	500mm f/4 APO EX DG	<b>£4,999.00</b>	50-500mm f/4.5-6.3 OS HSM	<b>£1,099.00</b>
15mm f/2.8 Diag F/eye EX DG	<b>£599.00</b>	8-16mm f/4.5-5.6 DC HSM	<b>£599.00</b>	70-200mm f/2.8 EX DG OS	<b>£899.00</b>
19mm f/2.8 DN	<b>£149.00</b>	10-20mm f/3.5 EX DC HSM	<b>£339.00</b>	70-300mm f/4.0-5.6 DG	<b>£129.00</b>
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35mm f/1.4 DG HSM	<b>£649.00</b>	18-200mm DC OS HSM	<b>£289.00</b>	150-600mm Sport + 1.4x	<b>£1,429.00</b>
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85mm f/1.4 EX DG HSM	<b>£999.00</b>	24-35mm f/2 DG HSM Art	<b>£759.00</b>	1.4x Teleconverter TC1401	<b>£249.00</b>
150mm f/2.8 OS Macro	<b>£779.00</b>	24-70mm f/2.8 IF EX DG	<b>£519.00</b>	2.0x APO EX DG	<b>£229.00</b>
180mm f/2.8 EX DG OS HSM	<b>£1,239.00</b>	24-105mm f/4 DG OS HSM	<b>£599.00</b>	2.0x Teleconverter TC2001	<b>£299.00</b>

## SAMYANG LENSES

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 Available in Sony FE Mount

Learn more about this lens in store or online!

### Samyang AF 50mm f/1.4



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 Available in Sony FE Mount

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 F/3.5-6.3G ED VR

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F/4.5-5.6 L IS USM MK II  
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**Canon Spring Cashback 2017 - Ends 16.5.17**

Canon Virtual Kits Offer	Phone	EOS 760D Body	£579	TS-E 24mm f3.5L II	£1,649	85mm f1.8 USM	£50 CB £295
EOS 1DX II - In Stock	£4,899	EOS 1300D + 18-55 IS II	£359	TS-E 17mm f4L	£2,050	85mm f1.2L II	£165 CB £1,929
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1,249	70-200mm f2.8L II	£200 CB £1,999	100mm Macro f2.8	£50 CB £449
EOS 5D III Body	£2,449	10-18mm f4.5-5.6 IS	£239	70-300mm f4-5.6 IS	£449	100mm Macro f2.8L IS	£80 CB £669
<b>EOS 5Ds £250 Cashback £2,499</b>		11-24mm f4 L	£2,799	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,195
<b>EOS 5DsR £250 Cashback £2,999</b>		16-35mm f4 L IS	£999	135mm f2L	£969	300mm f2.8 L IS II	£5,799
<b>7D MkII £125 Cashback £1,249</b>		16-35mm f2.8 L III	£2,020	100-400mm L II	£200 CB £1,999	400mm f4 DO IS II	£6,795
EOS 6D	£125 Cashback £1,299	17-40mm f4 L	£719	200-400mm f4 L IS 1.4x	£10,799	400mm f2.8 L IS II	£9,649
EOS 80D	£80 Cashback £969	17-55mm f2.8 IS	£769	28mm f2.8 IS	£449	500mm f4 L IS II	£8,197
EOS 80D + 18-55 IS STM	£1,029	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,349	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,899	35mm f2 IS	£50 CB £489	800mm f5.6 L IS	£12,395
EOS 750D + 18-55 STM	£579	24-105mm f4L IS II	£1,065	35mm f1.4L II	£165 CB £1,945	1.4x III	£359 2xIII Extender £359
		70-200mm f4 IS	£1,195	50mm f1.4	£50 CB £349	600EXIIRT Speedlite	£80CB £529
		70-200mm f4L	£649	50mm f1.2L	£125 CB £1,429		

## Nikon Professional Dealer

Wanted Nikon in Part Exchange

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D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER		D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£499	200mm f2 G ED VR II	£4,804
D5 Body - In Stock	£5,299	D5500 + 18-140mm VR	£795	80-400mm f4.5-5.6 AFD VR	£1,995	300mm f2.8 G VR II	£4,890
D500 Body - In Stock	£1,729	D3400 + AF-P18-55 VR	£429	200-500mm f5.6E ED VR	£1,191	400mm f2.8 FL ED VR	£10,046
D500 + 16-80mm f2.8-4 VR	£2,523	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337
D810	£2,398	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926
D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
D810 + 14-24mm f2.8	£3,899	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579
D750	£1,595	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477
D750 + 24-120mm f4	£2,279	18-200mm f3.5-5.6 VR II DX	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
D610	£1,299	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£1,398	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	£1,682	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£399	SB5000 Speedlight	£485
D7200 Body	£849	24-120mm f4 VR	£953	85mm f1.4 G	£1,350	SB700 Speedlight	£241
D7200 + 18-105mm VR	£1,082	28-300mm f3.5-5.6 VR	£817	300mm f4E PFED VR	£1,449	SB-R1C1 Commander	£587
D5600 + 18-140mm VR	£859	70-200mm f2.8 VR II	£2,008	105mm f2.G Micro VR	£749	SU-800 Comander Unit	£319
D5600 + AF-P18-55mm VR	£749	70-200mm f2.8E FL VR	£2,649	<b>NEW</b> 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

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CFV-50c Digital Back £10,995

See our Website for full list of Hasselblad lenses and accessories

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OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799
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10x32 Conquest HD	£599
8x42 Conquest HD	£695
10x42 Conquest HD	£725
8x42 Victory HT	£1,399
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M 262 + 35mm f2.4 Set	£5,149
M 262 + 50mm f2.4 Set	£4,995
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SL body + 24-90mm	£8,899
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TL body Titanium	£1,450
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X-E (type 102)	£1,180
D-Lux (type 109)	£849
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XF 60mm f2.4 R	£579
XF 56mm f1.2	£829
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See website for full listing	

### SWAROVSKI OPTIK

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18-35mm f1.8 DC Art	£649
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150-600mm f5-6.3 DG C	£799
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190CXPRO3	£229	498RC2	£79
190CXPRO4	£235	460MG	£299
055XPRO3	£169	804RC2	£57
055CXPRO3	£269	MHXPRO-3W	£109
055CXPRO4	£279	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
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CLT104	£225	CTL304L	£346
CLT203	£270	CLT403	£342
CLT204	£288	CLT404L	£427
Grand Series Stealth Carbon Fibre Tripods:			
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GIT204	£360	GIT305L	£495
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Tamron 70-200mm f2.8 Di VC - Eos	£749	Fuji X100T Black + Case	£695	Nikon SB-700	£175
Sigma 8mm f3.5 EX DG Fisheye - Eos	£395	Pentax 645D + 55mm f2.8 Lens	£3199	Nikon ED 500mm f4 P Lens	£1500
Canon EFS 55-250mm f4-5.6 IS	£125	Hasselblad H1 Body with HC 3.2/150 Lens	£1995	Nikon 70-200mm f2.8G ED VR	£795
Canon EF 70-300mm f4-5.6 IS USM	£220	Hasselblad HCD 28mm f4 Lens	£2250	Sigma 10-20mm f3.5-5.6 DC Nikon	£250
Canon EF 200mm f2.8L USM	£375	Hasselblad HCD 35-90mm f4.5/6	£3295	Nikon 80-400mm AFD VR	£495
Canon EF 400mm f5.6L USM	£595	Leica Universal Polariser Filter kit	£250	Leica 28mm f2.5 Summicron 6 bit NEW	£2295
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Canon EF 70-300mm f4-5.6L IS	£795	Nikon AFS 28mm f1.8G	£349	Sinar F 5x4 + Fuji 120mm f6.3 lens	£395
Canon EF 75-300mm f4-5.6L IS USM	£95	Nikon AFS 17-55mm f2.8G	£495	Pentax 645D + 55mm f2.8 AL (IF) Lens	£3199
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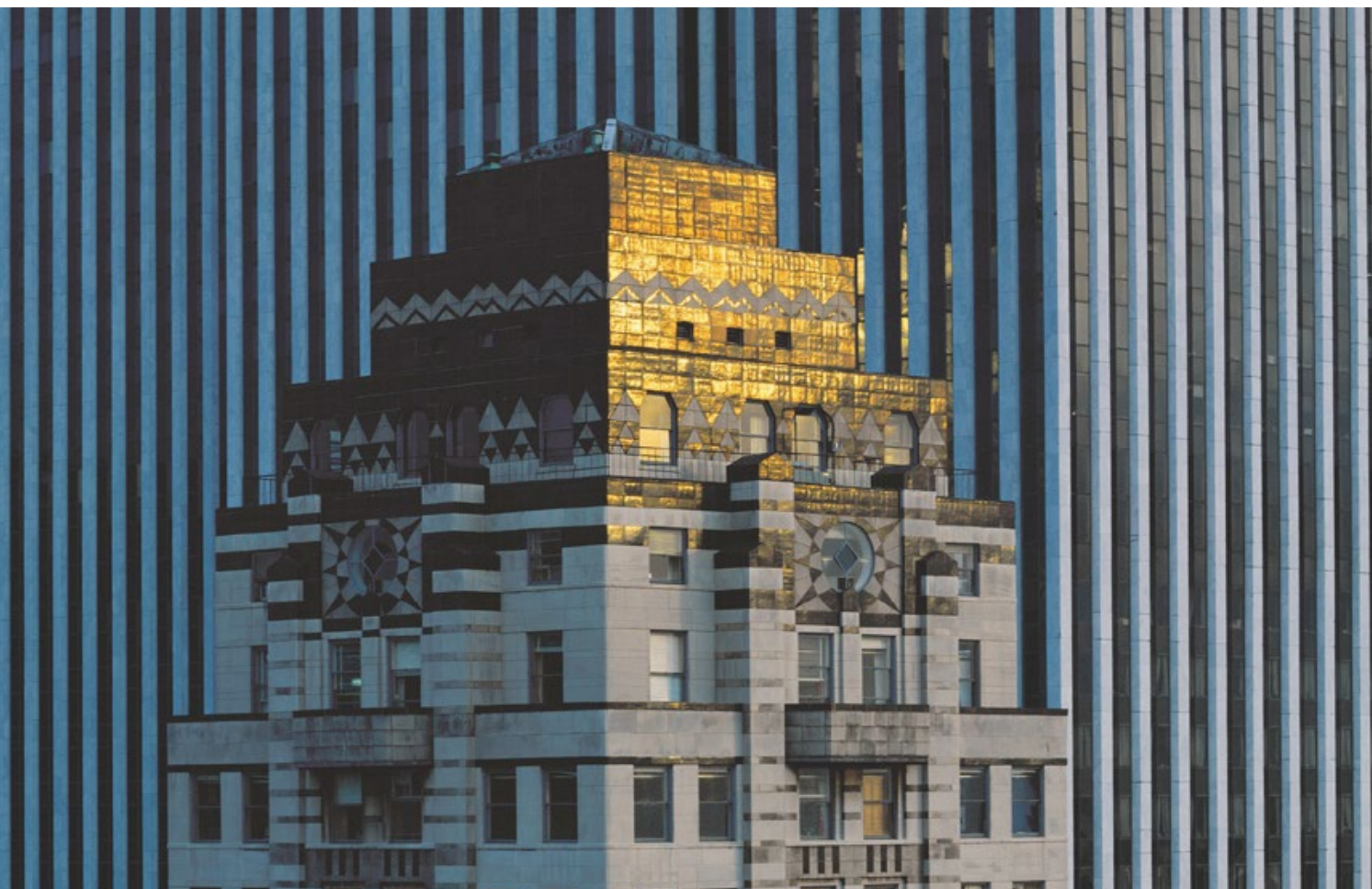




# Final Analysis

**Roger Hicks considers...**

'Fuller Building, New York', c. 1979, by Reinhart Wolf



© REINHART WOLF

**'Much more important than the equipment is a very simple lesson – look up'**

In November 2016 Taschen issued a new edition of Reinhart Wolf's semi-legendary book *New York*. In it, Wolf (1930-1988) draws our attention to the tops of buildings. Not the skyline exactly, because in this example you can see how a building towers over another; but still a long way up.

Purely technically, the pictures are interesting because he sometimes used very long lenses on large format, with extension rails, multiple bellows and extra standards, but quite honestly, most of the pictures would have had very nearly as much impact if he had used 35mm. Much more important than the equipment is a very simple lesson – look up. Most

people don't, but there are often fascinating sights to be seen if we do.

Another lesson follows on from this, though. Of course you can 'correct' converging verticals via camera movements or with software, but often the best results come from getting as close as possible to the same level as your subject matter. This is well known to photographers of children – shooting from above their eye level seldom produces a flattering portrait – but it is rather less obvious when dealing with skyscrapers.

## **A deeper meaning**

An intriguing question, though, is what these buildings are for. What are they trying to say, and to whom? This building is the second

headquarters of The Fuller Company, and was built in 1928-29; the previous Fuller Building (built 1901-1902) is now better known as the Flatiron Building and is one of New York's most famous landmarks. It is entirely logical that a construction company, and one known for skyscrapers at that, should advertise itself via iconic buildings for its headquarters. On the other hand, one should always remember Shelley's 'Ozymandias, king of kings: Look on my works, ye Mighty, and despair!'

George Fuller, the founder of the company, died suddenly in 1900 and never even saw the first Fuller Building, while the company itself was liquidated and sold in 1970. As important a lesson as 'look up' is therefore

'look back'. In time, that is. What became of all the grand town halls and municipal libraries, the mighty banks, the tiled pub exteriors, even the magnificent Victorian public toilets? Some survive, of course. Some have been adapted and repurposed; but others have simply been demolished.

Modern 'iconic' buildings such as the Shard, the Pompidou Centre and the Sydney Opera House may or may not stand the test of time. They may also (or may not) grow old and shabby. Perhaps we should, all of us, take as many pictures of 'important' buildings as possible when they are new; when they are in their prime; and (if it arrives) in their decline. Thus may we bring Ozymandias into our own lifetimes.

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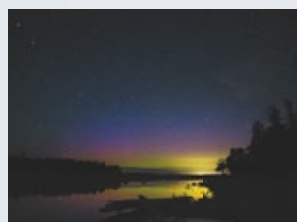
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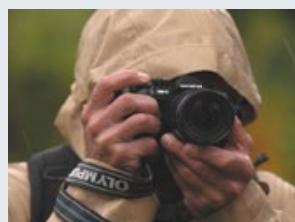
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